THE METROPOLITAN MUSEUM OF ART
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ART COLLECTION OF MRS HENRY WALTERS

VOLUME TWO

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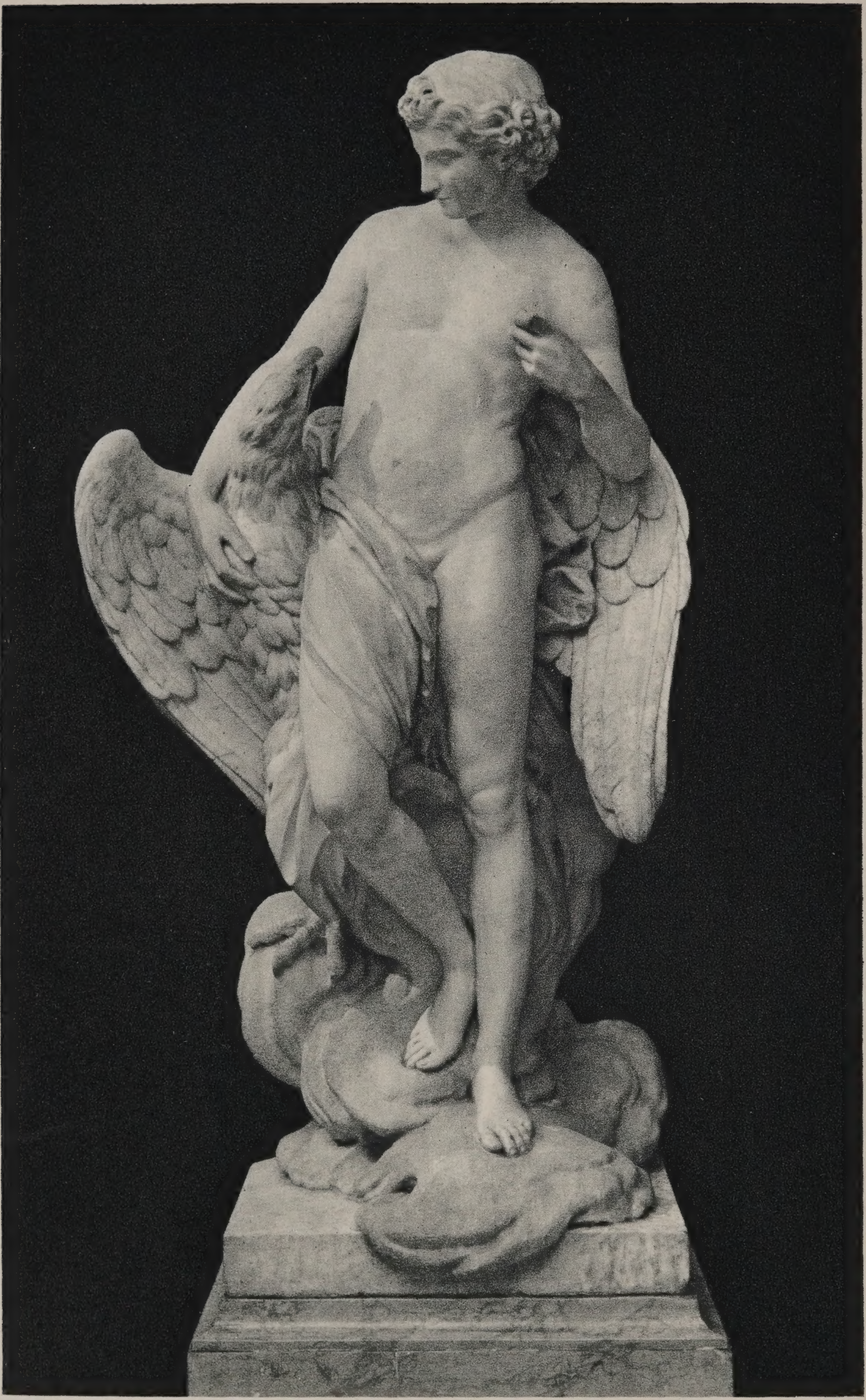

Marble Statue of *Ganymede*
By Claude Clair Françin

The
MRS HENRY WALTERS
Art Collection

VOLUME TWO

ENGLISH • FRENCH & OTHER PAINTINGS
EIGHTEENTH CENTURY FRENCH FURNITURE
BY MAITRES EBENISTES
MARBLE & TERRA COTTA SCULPTURES
SEVRES & OTHER PORCELAINS
TAPESTRIES & EARLY ORIENTAL RUGS
SILVER & GILDED SILVER
CLASSIC ART • MODERN BRONZES

Gothic and Renaissance Art

Renaissance Jewels and Medals
Tapestries • Furniture • Italian Renaissance Bronzes
Watches • Enamels and Other Objets de Vertu

*

Public Sale

April 30 and May 1 at 2 and 8:15 p.m.
May 2 and 3 at 2 p.m.

PARKE-BERNET GALLERIES · INC
NEW YORK · 1941

NOTE

Sessions I to IV Inclusive of the
Art Collection of Mrs Henry Walters
for Public Sale April 23, 24, 25 and 26 are
Contained in Volume One of the Catalogue

EIGHTEENTH CENTURY FRENCH FURNITURE
BY MAITRES EBENISTES

MARBLE & TERRA COTTA SCULPTURES

SEVRES PORCELAINS

TAPESTRIES & EARLY ORIENTAL RUGS

GOLD WATCHES & BOXES • PORTRAIT MINIATURES

GOLD REPRODUCTIONS OF ANCIENT JEWELRY

Art of the Orient

Chinese Porcelains · Jades · Bronzes
Japanese Prints · Sword Guards · Lacquer Boxes

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The Mrs Henry Walters
Collection of Rare Books
for Public Sale April 23, 24, 25
is contained in a separate Catalogue

MJ 3/24/42
APR 14 1941
Gift of Parke-Ber

SALE NUMBER 280

FREE PUBLIC EXHIBITION

From Saturday, April 26, to Time of Sale
Weekdays 9 to 5:30 · Sunday, April 27, from 2 to 5

PUBLIC SALE

April 30 and May 1
at 2 and 8:15 p.m.
and May 2 and 3 at 2 p.m.

EXHIBITION & SALE AT THE
PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK

Sales Conducted by
HIRAM H. PARKE · OTTO BERNET
HARRY E. RUSSELL, JR. · LOUIS J. MARION
1941

CONDITIONS OF SALE

The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

7. Unless the sale is advertised and announced as an unrestricted sale, or a sale without reserve, consignors reserve the right to bid.

8. Except as herein otherwise provided, title will pass to the highest bidder upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's sole risk and responsibility.

9. Articles sold and not paid for in full and not taken by noon of the day following the sale may be turned over by the Galleries to a carrier to be delivered to a storehouse for the account and risk of the purchaser, and at his cost. If the purchase price has not been so paid in full, the Galleries may either cancel the sale, and any partial payment already made shall thereupon be forfeited as liquidated damages, or it may resell the same, without notice to the buyer and for his account and risk, and hold him responsible for any deficiency.

10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. In addition to the purchase price, the buyer will be required to pay the New York City sales tax, unless the buyer is exempt from the payment thereof.

12. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to bid "For the Lot". The Galleries reserves the right to decline to undertake to make such bids.

13. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

14. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

Sales Conducted by

HIRAM H. PARKE · OTTO BERNET
HARRY E. RUSSELL, JR · LOUIS J. MARION

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK
Telephone PLAZA 3-7573 *Cable* PARKGAL

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EDWARD W. KEYES · *Secretary and Treasurer*

ORDER OF SALE

FIFTH SESSION

Wednesday Afternoon, April Thirtieth

Table Glass	763- 776
Minton, Crown Derby, Copeland, and Paris Table Porcelains	777- 800
Table Silver and Gilded Silver	801- 898
Bronzes by Barye, Rodin, and Manship	899- 909
Old English Silver	910- 951

SIXTH SESSION

Wednesday Evening, April Thirtieth

Paintings	953-1001

SEVENTH SESSION

Thursday Afternoon, May First

Gothic and Renaissance Watches, Boxwood and Ivory Carvings, Enamels and Other Objets de Vertu	1002-1092
Renaissance Jewels	1093-1133
Gothic and Renaissance Furniture	1134-1141
Gothic Tapestries	1142-1145
Wrought Silver Copies of Roman Treasures by Giacinto Melillo of Naples	1146-1166

EIGHTH SESSION

Thursday Evening, May First

Paintings	1168-1217

NINTH SESSION

Friday Afternoon, May Second

Old French, Scandinavian, and Augsburg Silver	1218-1254
Renaissance and Other Bronze and Silver Medals	1255-1276
Renaissance Jewels	1277-1302
Italian Renaissance Bronzes	1303-1312
Greek, Roman, and Byzantine Art	1313-1316
Oriental Rugs	1317-1336

TENTH AND LAST SESSION

Saturday Afternoon, May Third

Saxe, Nymphenburg, and Minton Porcelains	1337-1348
Sèvres Porcelain	1349-1369
Marble and Terra Cotta Sculptures	1370-1380
French Furniture and Decorations	1381-1431
Tapestries	1432-1436
French Furniture and Decorations [Concluded]	1437-1456

FIFTH SESSION

Wednesday, April 30, 1941, at 2 p. m.

CATALOGUE NUMBERS 763 TO 951 INCLUSIVE

TABLE GLASS

763. TWO PAIRS VENETIAN GOLD-DECORATED GLASS DECANTERS AND NINE TUMBLERS
Etched with collars of Renaissance leaf scrollings. [Lot.]

764. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS CLARETS
Coniform goblet with a gilded band hung with Renaissance floriated scrollings in colored enamels.

765. SEVENTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS CHAMPAGNES
Design of the preceding.

766. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS SHERRIES
Design of the preceding.

767. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS SHERRIES
Similar to the preceding.

768. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS PORTS
Design of the preceding.

769. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS LIQUEURS
Design of the preceding.

770. EIGHTEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS TUMBLERS
Design of the preceding.

771. NINETEEN VENETIAN GOLD-DECORATED AND ENAMELED GLASS FINGER BOWLS AND FIFTEEN TRAYS
Design of the preceding.

772. TWELVE VENETIAN GOLD-DECORATED GLASS MELON SUPREMES
Gold-etched with a border of Renaissance foliations and groups of sportive *putti.*

773. VENETIAN AMBER GLASS LIQUEUR SERVICE
Comprising a twin bird carafe, eleven tiny liqueur glasses, and a round tray. [Lot.]

774. ENAMELED RUBY GLASS CLARET JUG AND SIX WINES
Lavishly incrusted with gilding, the decanter with oak leaves, the glasses with bands of Renaissance scrollings, in colored enamels. [Lot.]

775. CUT GLASS COVERED SWEETMEAT JAR AND TWO DECANTERS
English, XIX Century
Inverted pyriform bowl with cover; heavy decanter cut with drapery festoons; and a pyriform decanter etched with floral festoons and cut with *diamanté* spirals. [Lot.] *Heights 11¾ to 12½ inches*

776. CUT GLASS PUNCH BOWL *English, XIX Century*
Cut with elongated stellate motives enclosing narrow *diamanté* lozenges; valanced rim with chrysanthemum cutting. *Diameter 14 inches*

MINTON, CROWN DERBY, COPELAND AND PARIS TABLE PORCELAINS

777. TWELVE PARIS DECORATED PORCELAIN COFFEE CUPS AND SAUCERS
Decorated with looped green husk festoons and bow-knotted mauve ribbons.

778. TWELVE CAULDON ROSE POMPADOUR AND GOLD-DECORATED PORCELAIN DINNER PLATES
Wide *rose Pompadour* border with gold-tooled leaf-scrolls and rosettes, the outer rim reserved with gold husk band. *Diameter 10¼ inches*
From Gilman Collamore & Co., New York

779. TWELVE CAULDON ROSE POMPADOUR AND GOLD-DECORATED PORCELAIN DINNER PLATES
Similar to the preceding; one repaired.
From Gilman Collamore & Co., New York

780. TWELVE ROYAL DOULTON ROSE POMPADOUR AND GOLD PORCELAIN DINNER PLATES
White porcelain with *rose Pompadour* border outlined with gold-tooled leaf bands. *Diameter 10½ inches*

781. EIGHTEEN PARIS GOLD-DECORATED PORCELAIN PLATES
Decorated in the Sèvres style with border pattern of bow-knotted festoons in blue and gold. *Diameter 9¾ inches*

782. EIGHTEEN PARIS GOLD-DECORATED PORCELAIN PLATES
Similar to the preceding, in rose lake and gold.

783. TWELVE PARIS GOLD-DECORATED PORCELAIN DEMI-TASSES AND ELEVEN SAUCERS
Matching the preceding.

784. TWELVE CAULDON ROSE POMPADOUR AND GOLD PORCELAIN DINNER PLATES
Rose Pompadour border decorated with gold lappets and tooled rim of trefoils.
Diameter 10½ *inches*
From Gilman Collamore & Co., New York

785. TWELVE MINTON GOLD-DECORATED AND TURQUOISE BLUE 'JEWELED' PORCELAIN DESSERT PLATES
White ground, the border *piqué* with turquoise blue dots, with leaf-molded rim outlined in gold; centre with gold stellate medallion. *Diameter* 9 *inches*
From Tiffany & Co., New York

786. TWELVE MINTON GOLD-DECORATED AND TURQUOISE BLUE 'JEWELED' PORCELAIN DESSERT PLATES
Similar to the preceding; two cracked.
From Tiffany & Co., New York

787. TWELVE PARIS DECORATED PORCELAIN DESSERT PLATES
Decorated in the Sèvres style with medallion and border panel of flowers in colors between purple bands with gold spear heads. One plate of slightly different design. [Lot.] *Diameter* 9¾ *inches*

788. BLOOR DERBY 'IMARI' PORCELAIN DESSERT SERVICE *Circa* 1825
Comprising a shell-shaped dish and ten plates. Decorated in the Imari colors and gold with a peony branch and border of lappets. Together with six modern Royal Crown Derby porcelain plates of very similar design. Few slight imperfections. [Lot.] *Diameter of plates* 8¾ *inches*

[See illustration of one]

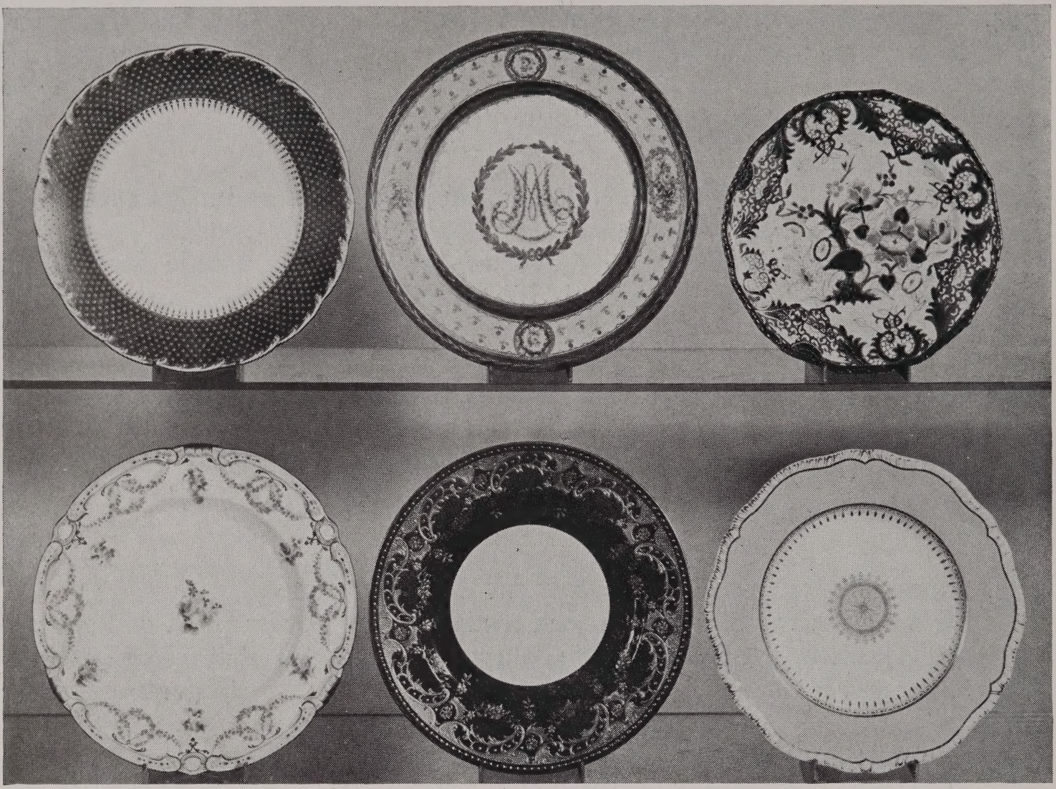
789. TWELVE SÈVRES 'MARIE ANTOINETTE' DECORATED PORCELAIN PLATES
Royal blue and gold borders enclosing berry branches and four medallions of roses; centre with gold wreath enclosing royal monogram.
Diameter 10½ *inches*

[See illustration of one]

790. TWELVE MINTON GOLD AND APPLE GREEN 'JEWELED' PORCELAIN DINNER PLATES
Solid gold border *piqué* with apple green dots and reserved with leaf-molded rim outlined in gold. *Diameter* 10 *inches*
From Gilman Collamore & Co., New York

[See illustration of one]

Illustration of numbers 788 *to* 790, *inclusive, appears on the following page.*



[791] [793] [792]

TOP ROW: NUMBERS 790-789-788

791. **Eighteen Minton Decorated Porcelain Dinner Plates**
Hand-painted with rose pendants and wreaths festooned with forget-me-nots; molded rim outlined in turquoise blue and gold. One slightly cracked.
Diameter 10 *inches*

From Gilman Collamore & Co., New York

[See illustration of one]

792. **Twelve Copeland's Spode Green and Gold-Decorated Porcelain Dinner Plates**
Light green scalloped rim with reserved gadrooned edge outlined in gold; inner border of gold pendants enclosing a gold stellate medallion. One cracked at rim.
Diameter 10 *inches*

From Davis, Collamore & Co., Ltd., New York

[See illustration of one]

793. TWELVE MINTON CLARET RED AND GOLD PORCELAIN PLACE PLATES
Wide claret border richly tooled with rococo C-scrolls and floral festoons, the centre reserved in white. *Diameter* 10¼ *inches*
From Gilman Collamore & Co., New York

[See illustration of one]

794. TWELVE LENOX GOLD-DECORATED WHITE PORCELAIN ENTREE PLATES
Decorated with the 'Mount Vernon' design of painted baskets of pink roses enclosed by 'jeweled' blue festoons. Gold rim. *Diameter* 9 *inches*
From Tiffany & Co., New York

795. TWELVE LENOX GOLD-DECORATED WHITE PORCELAIN ENTREE PLATES
Similar to the preceding.
From Tiffany & Co., New York

796. TWENTY-ONE FRENCH ROSE POMPADOUR AND GOLD PORCELAIN PLATES
Richly decorated in the Sèvres style with a reserved medallion and garland enclosing sprigs of roses in a *rose Pompadour* ground, the rim with two oval royal blue medallions. Two chipped. *Diameter* 9¾ *inches*

797. TEN MINTON ROYAL BLUE AND GOLD PORCELAIN DINNER PLATES
Solid royal blue border outlined in gold, inner border of festooned demi-roundels enclosing central gold medallion. Two slightly cracked. *Diameter* 10¼ *inches*
From Wilhelm & Graff, New York

798. TWELVE MINTON DECORATED WHITE PORCELAIN DESSERT PLATES
With inner and outer border of gold garlands of bay leaves enclosing painted sprays of roses. One slightly cracked at border. *Diameter* 9 *inches*
From Tiffany & Co., New York

799. TWELVE CAULDON WHITE AND GOLD PORCELAIN DESSERT PLATES
Creamy white ground with gold-tooled rim and inner border of paterae enclosing leaf lappets outlined in gold. *Diameter* 8 *inches*
From Tiffany & Co., New York

800. STAFFORDSHIRE HAND-PAINTED CHINA DINNER SERVICE
Service for eight of dinner, entree, and bread and butter plates, bouillon cups and demitasses with saucers, and two square dishes. Border reserves and cavetto painted with exotic pheasants in the Chelsea style, signed A. Robert; diapered jade green border. [Lot.]

TABLE SILVER AND GILDED SILVER

801. TEN GILDED STERLING SILVER SERVING ARTICLES
Two gilded sterling silver serving spoons wrought with leaf and floral scrolls, two grape scissors, and six small ladles, by Howard & Co., and Tiffany & Co. Some monogrammed. [Lot.]

802. GILDED STERLING SILVER FISH SERVICE
Comprising, twelve fish forks, twelve oyster forks, and two relish servers. All King pattern and monogrammed. [Lot.]

803. GILDED STERLING SILVER DESSERT SERVICE *Tiffany & Co., New York*
Twenty-four dessert knives and twenty-four dessert forks; the handle with raised intertwined laurel leaf design forming three graduated ovals, raised cornucopia terminal. Monogrammed. [Lot.]

804. SERVICE OF STERLING SILVER FLATWARE *Marcus & Co., New York*
Comprising twenty-four pieces each of dinner knives with steel blades, dinner forks, table spoons, bouillon spoons, oyster forks, entree forks, fish forks and entree or fish knives, dessert spoons, dessert forks, dessert knives, grapefruit spoons, ice-cream spoons, teaspoons, egg spoons, demitasse spoons, and a carving set of two pieces. With *ajouré* trefoil terminal enclosing cherub head, made to order after the design of a Louis XIII piece of flatware in the Cluny Museum. In case.

805. SERVICE OF GILDED SILVER-PLATED FLATWARE *Tiffany & Co., New York*
Comprising twenty-four pieces each of table spoons, dinner knives, dinner forks, and teaspoons. Plain gilded handles with ribbon border.

806. THIRTY-SIX GILDED SILVER FORKS
Twelve forks of sterling silver with bird and floral decoration; twenty-four with bow-knotted leaf sprig. [Lot.]

807. LOT OF GILDED SILVER TABLE ARTICLES
Comprising two pairs of Chester gilded silver nut dishes in the form of small chalices; six menu holders; grape scissors; and seventeen *ajouré* sterling silver lamp shades, from Tiffany & Co. [Lot.]

808. TWENTY-FOUR GILDED SILVER COFFEE SPOONS *Wakeley & Wheeler, London*
In the Turkish taste, bean-shaped bowl chased with leaf design; wrought handle with rabbit's head tapering to spiraled terminal. In red leather cases.
From Tiffany & Co., New York

809. EIGHTEEN DANISH STERLING SILVER DINNER KNIVES
Georg Jensen, Copenhagen
Of plain hammered silver with spatulate shanks constricted at the neck between incised bands; with steel blades. Monogrammed on back. [Lot.]

810. EIGHTEEN DANISH STERLING SILVER DINNER FORKS *Georg Jensen, Copenhagen*
Matching the preceding.

811. EIGHTEEN DANISH STERLING SILVER FISH KNIVES AND EIGHTEEN FISH FORKS *Georg Jensen, Copenhagen*
Matching the preceding. [Lot.]

812. EIGHTEEN DANISH STERLING SILVER TABLE SPOONS *Georg Jensen, Copenhagen*
Matching the preceding.

813. EIGHTEEN DANISH STERLING SILVER TEASPOONS *Georg Jensen, Copenhagen*
Matching the preceding.

814. EIGHTEEN DANISH STERLING SILVER DESSERT KNIVES AND EIGHTEEN FORKS *Georg Jensen, Copenhagen*
Matching the preceding.

815. EIGHTEEN DANISH STERLING SILVER BUTTER KNIVES *Georg Jensen, Copenhagen*
Matching the preceding.

816. EIGHTEEN DANISH STERLING SILVER DEMI-TASSE SPOONS *Georg Jensen, Copenhagen*
Straight shank with strawberry finial surmounting pair of *ajouré* S-scrolls. Monogrammed on back. [Lot.]

817. EIGHTEEN DANISH STERLING SILVER OYSTER FORKS *Georg Jensen, Copenhagen*
Of plain silver with pair of outcurving *affrontés* swordfish at collar. Monogrammed on back. [Lot.]

818. GILDED SILVER SMOKER'S TRAY *George Fox, London, 1903*
Circular tray on ball feet, fitted with cigarette box and lighter in the form of an urn. *Diameter 6½ inches*

819. THREE SILVER TABLE ORNAMENTS
Trumpet vase *repoussé* with floral panels, by W. Comyns, London, 1892; and two sterling silver sweetmeat baskets, one oval and one circular with pierced sides. [Lot.]

820. STERLING SILVER CRUET, PAIR PEPPERS AND SIX EGG CUPS
Cruet stand in the George III taste fitted with four bottles (two missing), by Tiffany & Co.; pair of sterling silver pepper casters, monogrammed; and six engine-turned egg cups. [Lot.]

821. PAIR AJOURÉ STERLING SILVER SWEETMEAT TAZZAS *George III Style*
Hexagonal border and round foot pierced with a leaf design, the rim molded with *fleurs de lis;* monogrammed at centre. *Diameter 7½ inches*

823. PAIR AJOURÉ STERLING SILVER SWEETMEAT BASKETS *George III Style*
Boat-shaped, the sides pierced with ogivals and quatrefoils overlaid with leaf scrolls; flower-molded rim. *Diameter* 8 *inches*

824. DUTCH SILVER TEA CADDY AND PAIR SHELL SALTS
Shaped caddy with bands of horizontal reeding, the cover *repoussé* with boors dancing, after Teniers; and a pair of small French silver shell salts. [Lot.]

825. SERVICE OF SEVEN SILVER TABLE ARTICLES *Tiffany & Co., New York*
Comprising a covered butter dish with finial in the form of a recumbent cow and pair of salts, all on ram's-head legs; pair of pepper muffineers and pair of oval compotes. All with fretted and beaded borders; inscribed with name. [Lot.]

826. SILVER CANISTER *Adam Style*
Straight-sided cylindrical canister of plain silver with beaded borders, hinged slightly domed cover with latch. *Height* 7½ *inches*

827. STERLING SILVER COFFEE POT *Tiffany & Co., New York*
Octagonal, of plain silver, with pearwood grip and finial; monogrammed.
Height 6 *inches*

828. FOUR GILDED STERLING SILVER PEPPER CASTERS AND FOUR SALTS
Howard & Co., New York
Pyriform pepper muffineers and boat-shaped salts *repoussé* with rococo designs. [Lot.]

829. STERLING SILVER HOT-MILK JUG *Tiffany & Co., New York*
Simulating a wood barrel *repoussé* with horizontal staves; engraved with name. With hinged cover. *Height* 7½ *inches*

830. STERLING SILVER CREAMER AND SUGAR BOWL *George III Style*
Plain bulbous bodies with reeded rims and base; gilded interiors.

831. PAIR GILDED STERLING SILVER SHELL DISHES *Howard & Co., New York*
Shell-molded dish on snail feet. *Diameter* 7 *inches*

832. PAIR REPOUSSÉ GILDED STERLING SILVER PEPPER MUFFINEERS AND PAIR SALTS
Muffineers of pyriform shape, round bulbous salts; richly *repoussé* with flower and leaf pattern in relief, on three feet. *Height of muffineers* 5½ *inches*

833. SIX STERLING SILVER SALAD PLATES *The Gorham Co., New York*
In the George III taste; plain, the rim molded with C-scrolls and leafage. Total weight about 65 ounces. *Diameter* 8¼ *inches*

834. TWELVE STERLING SILVER BREAD AND BUTTER PLATES
Plain with molded rim. *Diameter* 6⅜ *inches*

835. STERLING SILVER INDIVIDUAL COFFEE SERVICE *Adam Style*
Three pieces. Urn-shaped bodies of plain silver, with angular strap handles and gilded interiors; coffee pot with urn finial.

836. REPOUSSÉ SILVER CREAMER AND SUGAR BOWL *S. Kirk & Son, Baltimore*
Small creamer and circular sugar bowl, *repoussé* with rococo flowers. [Lot.]

837. EARLY AMERICAN SILVER CREAMER AND COVERED SUGAR BOWL
Hy. Ervin, Philadelphia, w. 1817
Bulbous pear-shaped bodies wrought with floral borders and leaf-scrolled handles, cover of sugar bowl with strawberry finial. Creamer monogrammed.
Height of creamer 7¼ *inches; of sugar bowl* 10¼ *inches*

838. TWO REPOUSSÉ SILVER PORRINGER CUPS IN THE CHARLES II TASTE
Chas. Stuart Harris, London, 1890-92
Round cup with spiraled gadrooning and collar of cabling enclosed by punchwork. *Diameters* 3½ *and* 4 *inches*

839. PAIR WROUGHT GILDED SILVER SALVERS *Odiot, Paris*
Rim finely wrought with classic design of mascarons flanked by *affrontés* griffons and urns with dolphins; border of bay-leaf lappets; on three winged paw-feet. Total weight about 46 ounces. *Diameter* 9½ *inches*

[See illustration]

840. PAIR GILDED SILVER SALVERS *Odiot, Paris*
Similar to the preceding.

841. AJOURÉ STERLING SILVER SWEETMEAT BASKET
Theodore B. Starr, Inc., New York
Chased with latticed rococo floral medallions, the round foot, flaring rim, and bail handle with finely wrought openwork of latticed and floral C-scrolls. Monogrammed. *Height* 14 *inches*

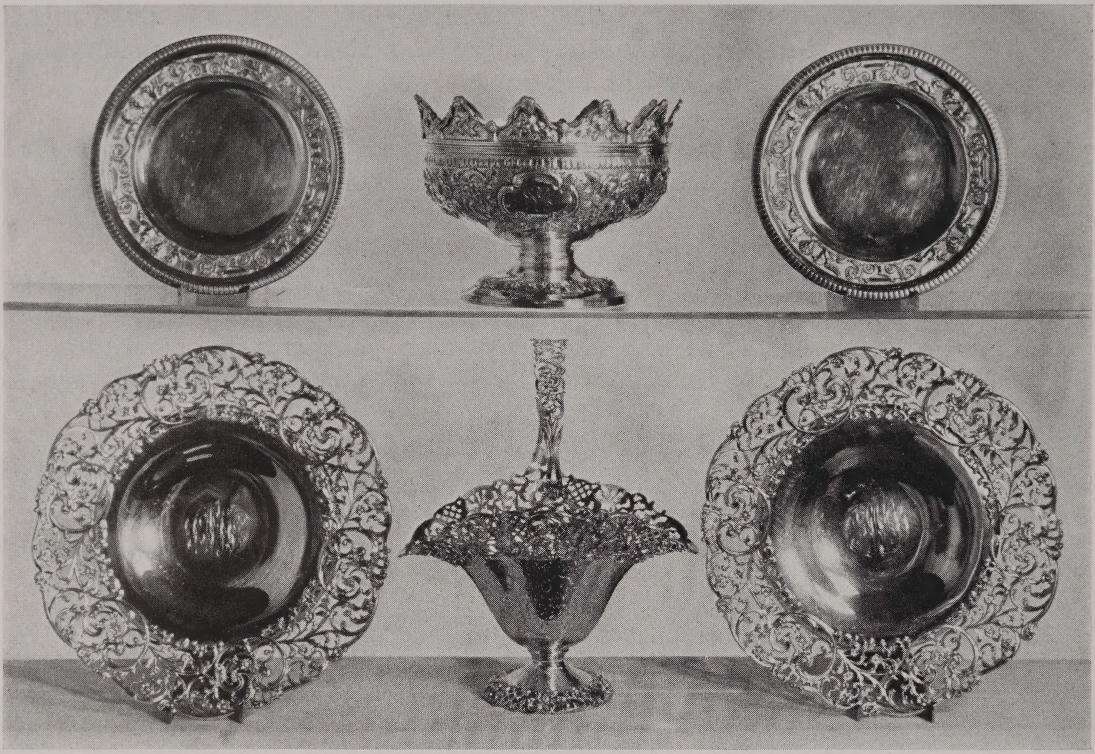
[See illustration]

842. REPOUSSÉ SILVER MONTEITH *S. Kirk & Son, Baltimore*
Deep bowl on round foot *repoussé* with rococo floral designs, rocaille motives, and escutcheons; the rim scalloped and wrought with mascarons, wheat sheaves, and flowers. Heavy piece. *Diameter* 10¼ *inches*

[See illustration]

843. AJOURÉ STERLING SILVER TAZZA *George II Style*
Shallow bowl on high round foot, the flaring rim elaborately pierced with C-scrolls and rococo floral sprigs. Weight about 50 ounces. *Diameter* 13½ *inches*

Illustration of numbers 839, 841 *and* 842 *appears on the following page.*



[845] [841] [844]

TOP ROW: NUMBERS 839-842-839

844. AJOURÉ STERLING SILVER COMPOTE *Howard & Co., New York*
Design of the preceding. On shallow foot; monogrammed.
Diameter 13¼ inches

[See illustration]

845. AJOURÉ STERLING SILVER COMPOTE *Howard & Co., New York*
Similar to the preceding.

[See illustration]

846. REPOUSSÉ SILVER SWEETMEAT BOWL *S. Kirk & Son, Baltimore*
Pear-shaped bowl on oval foot; *repoussé* with wild roses and landscape scenes of castles. Reserved medallion with engraved name. *Height 6 inches*

847. PAIR AJOURÉ SILVER WINE COASTERS *S. Kirk & Son, Baltimore*
In the Adam taste, pierced with medallions of rosettes and engraved with floral festoons.

848. REPOUSSÉ SILVER FRUIT BOWL *S. Kirk & Son, Baltimore*
Squat pyriform bowl with two handles, wrought with an allover design of flowers and collar of acanthus, the shoulders with landscape vignettes of castles and farmyard scene. *Diameter 10¼ inches*

849. CHASED SILVER SALVER *S. Kirk & Son, Baltimore*
Circular, the centre chased with an allover quatrefoil trellis, the rim with vermiculate design and leaf-molded border; on three claw and ball feet. Engraved with name underfoot. *Diameter 6½ inches*

850. REPOUSSÉ SILVER FRUIT COMPOTE *S. Kirk & Son, Baltimore*
Shallow bowl engraved with monograms, on circular foot, the rim and foot richly wrought with flowers and leafage, shell- and leaf-molded rim. *Diameter 11½ inches*

851. PAIR AJOURÉ STERLING SILVER SWEETMEAT DISHES *Howard & Co., New York*
In the George II taste. Quatrefoil dish with scalloped rim pierced with leaf and shell motives. Monogrammed; presentation inscription underfoot. *Diameter 8¼ inches*

852. STERLING SILVER INDIVIDUAL COFFEE SERVICE *Black, Starr & Frost, New York*
Comprising coffee pot, creamer, and sugar bowl. Of plain silver, with reeded rims and angular strap handles; coffee pot with wood handle. Monogrammed.

853. STERLING SILVER COFFEE POT
Urn-shaped gadrooned body *repoussé* with floral festoons; beaded lip, cover with an urn finial, round foot on square base. *Height 9 inches*

854. PAIR STERLING SILVER CANDLESTICKS
Spirally molded baluster shaft, round foot and ovoid *bobêche;* with gadrooned detachable grease tray. Monogrammed. *Height 10¾ inches*

855. JAPANESE SILVER AND ENAMEL COFFEE SERVICE
Lighthouse-form coffee pot, small creamer, and sugar bowl; ornamented in relief with wistaria vines in colored enamels. [Lot.]

856. CHINESE SILVER TEAPOT
Bulbous, on four feet, with incised design of coiling dragons, roundels, and scroll borders, the cover with a *yin-yang* finial; bail handle. *Height 8½ inches*

857. STERLING SILVER TAZZA
Round bowl with scalloped and openwork latticed sides, on round molded foot. Monogrammed; with presentation inscription underfoot. *Diameter 9½ inches*

858. Two Pairs Ajouré Sterling Silver Sweetmeat Dishes
Howard & Co., New York
Plain centres with monogram, the sides vertically pierced; on low round foot.
Diameters 8 *and* 7½ *inches*

859. Sterling Silver Sugar Bowl and Creamer
Bulbous bodies, wrought with an allover basket weave, the sugar bowl with rope handles; gilded interiors.

860. Pair Gilded Sterling Silver Tazzas *Tiffany & Co., New York*
Shallow tazza, the border wrought with a garland of intertwined leaf lappets and fruit, the centre with raised circular floral medallion. *Diameter* 7¼ *inches*

861. Sterling Silver and Niello Coffee Service *Tiffany & Co., New York*
Minaret-type coffee pot, creamer and covered sugar bowl in the Turkish taste, ornamented with rosettes and foliated lambrequins in *niello* work. [Lot.]

862. Early American Silver Pitcher *T. Fletcher, Philadelphia, w.* 1813
Plain ovoid pitcher in the Empire taste, with leaf-scrolled handle and narrow borders of leaf and tongue ornament. *Height* 9¾ *inches*

863. Pair Gilded Sterling Silver Tazzas *Tiffany & Co., New York*
Shallow bowl with slightly rolled scalloped rim wrought with overlapping leaf panaches; monogrammed; on round foot. *Diameter* 7½ *inches*

864. Ajouré Gilded Sterling Silver Circular Waiter *Howard & Co., New York*
With *ajouré* border of floral festoons and leaf scrolls and chased inner rococo border. *Diameter* 9¾ *inches*

865. Pair Hammered Sterling Silver Fruit Compotes *Georg Jensen, New York*
Flaring bowl wreathed about the lower part with hanging bunches of grapes, supported on a spirally reeded bulbous stem encircled above and below with melon lobes, and having grapes, and flaring into a broad round foot.
Height 10½ *inches*

866. Pair Hammered Sterling Silver Fruit Compotes *Georg Jensen, New York*
Similar to the preceding.

867. Sterling Silver Coffee Pot *J. B. Caldwell & Co., Philadelphia*
In the Adam taste. Urn-shaped, incised with an allover vermiculate design; urn finial. Monogrammed. *Height* 11 *inches*

868. Louis XVI Ajouré Silver Sweetmeat Basket
Basket *repoussé* with floral festoons and agricultural trophies on a trellis; *ajouré* bail handle. Nineteenth century. *Height* 10¾ *inches*

869. WROUGHT SILVER AND ETCHED GLASS CLARET JUG *I. Foligno, London,* 1861
Cylindrical with bulbous compressed foot, etched with grapevines; scrolled silver handle, neck mount with a Bacchic mask wreathed in vines, and hinged cover with lion supporting a shield. *Height* 10¾ *inches*

870. STERLING SILVER FLOWER VASE
Of trumpet form, with *ajouré* neck and foot. Monogrammed and with presentation inscription. *Height* 12 *inches*

871. STERLING SILVER FRUIT BOWL *Tiffany & Co., New York*
Large circular bowl wrought with bay-leaf border and beaded band; molded gadrooned foot. Weight about 45 ounces. *Diameter* 11¾ *inches*

872. TWELVE STERLING SILVER SERVICE PLATES *Howard & Co., New York*
Lobed border with scalloped rim molded with C-scrolls and rococo flowers and leafage. Total weight about 260 ounces. *Diameter* 10½ *inches*

873. TWELVE SILVER-PLATED PLATES *George III Style*
Comprising six place plates and six soup plates; 'piecrust' rim with gadrooned edge, engraved with crest. *Diameters* 11½ *and* 10 *inches*

874. SILVER COVERED ENTREE DISH ON STAND *Tiffany & Co., New York*
Oval dish with fretted and beaded borders, the cover reversible with detachable handle; on matching scroll-foot stand, with spirit burner. Engraved with name. Weight about 86 ounces. *Diameter* 12½ *inches*

875. SILVER COVERED ENTREE DISH ON STAND *Tiffany & Co., New York*
Similar to the preceding.

876. PAIR REPOUSSÉ STERLING SILVER OVAL SWEETMEAT DISHES
The Gorham Co., New York
Wide rim richly *repoussé* with large swaying blossoms and leaf scrolls, presentation inscriptions at centre. *Diameter* 11 *inches*

877. AJOURÉ STERLING SILVER FRUIT BASKET *Marcus & Co., New York*
In the George III taste. Deep oval basket with delicately scrolled openwork sides; flower-molded rim, bail handle, and oval foot. *Diameter* 14 *inches*

878. STERLING SILVER CHOP DISH *Black, Starr & Frost, New York*
Circular, the rim richly molded with shells and leaf scrolls.
Diameter 14¼ *inches*

879. PAIR CHASED AND WROUGHT SILVER ENTREE DISHES *Tiffany & Co., New York*
Circular dishes with leaf handles and wrought cabbage finial; chased with strapwork and lattice designs; with silver liner. Total weight about 80 ounces.
Diameter 11½ *inches*

880. STERLING SILVER CIRCULAR TRAY *George II Style*
Plain, with leaf and flower-molded rim; monogrammed. *Diameter* 12¼ *inches*

881. SILVER-PLATED TEA AND COFFEE SERVICE *Christofle, Paris*
Teapot, coffee pot, creamer, and covered sugar bowl. Pear-shaped bodies chased with strapwork and foliage. [Lot.]

882. AJOURÉ STERLING SILVER TAZZA *George II Style*
Bulbous fluted bowl with flaring rim exhibiting openwork leaf and C-scrolls; pierced round foot. *Diameter* 13 *inches*

883. FRENCH WROUGHT SILVER CHOCOLATE POT
Pear-shaped, wrought with plantain leaves, the hinged cover with floral finial in relief, scrolled wood handle. *Height* 9¼ *inches*

884. GILDED STERLING SILVER FRUIT DISH *Black, Starr & Frost, New York*
Oval fruit dish decorated in the Louis XVI taste with valanced pierced border overlaid with husk festoons, inner border engraved with leaf lappets; monogrammed. *Diameter* 16½ *inches*

885. GILDED STERLING SILVER CIRCULAR TRAY
Plain, with molded edge. *Diameter* 12 *inches*

886. GILDED STERLING SILVER CHOP DISH *Tiffany & Co., New York*
Plain circular dish with reeded rim; engraved monogram at centre.
Diameter 13 *inches*

887. SILVER TWO-HANDLED COVERED VASE IN THE GEORGE III TASTE *London,* 1873
Semi-ovoid fluted urn and cover with two elongated loop handles and square base on ball feet. *Height* 15½ *inches*

888. SILVER CHOP DISH
Plain, with double gadrooned borders. *Diameter* 13¾ *inches*

889. LOUIS XV AJOURÉ SILVER FRUIT BASKET
Valanced boat-shaped two-handled basket *ajouré* with a rosetted trellis with two oval portrait medallions hung with bowknotted festoons. Nineteenth century.
Length 15½ *inches*

890. LOUIS XV AJOURÉ SILVER TWO-HANDLED SWEETMEAT BASKET
Design of the preceding, but smaller. Together with a pair of oval salts. [Lot.]
Length 11¼ *inches*

891. WROUGHT STERLING SILVER TWO-HANDLED CENTREPIECE *Tiffany & Co., New York*
In the Renaissance taste. Flaring bowl on round foot, supported by four infant caryatids molded in *haut relief;* the bowl *repoussé* with urns of fruit and herms enclosed by strapwork; with sheathed winged caryatid handles. Cut glass liner. Weight about 86 ounces. *Diameter* 16½ *inches*

892. STERLING SILVER TWO-HANDLED URN *Marcus & Co., New York*
In the Adam taste with tall ovoid body on round foot wrought with gadrooning and classic collar of rosetted scrolls; voluted handles. Total weight about 122 ounces. *Height* 21½ *inches*

893. STERLING SILVER TRUMPET VASE *The Gorham Co., New York*
Beaded flaring lip and round foot; engraved and chased with rose garlands centring medallion with presentation inscription. *Height* 20 *inches*

894. SILVER OVAL SALVER *Tiffany & Co., New York*
With fretwork border, the centre incised with lines simulating wood grains, reserved with a roundel inscribed with name; on four ball and claw feet. Weight about 53 ounces. *Diameter* 16¼ *inches*

895. SILVER TWO-HANDLED OVAL TEA TRAY *Tiffany & Co., New York*
Centre with small engraved cartouche enclosing monogram; border wrought with rosetted guilloche; reeded and leaf-molded handles. Weight about 146 ounces. *Diameter* 30 *inches*

896. NORWEGIAN WROUGHT SILVER TEAPOT ON STAND IN THE FORM OF A WINGED GRIFFIN
Pear-shaped, elaborately wrought with archaic figures and scroll designs, on four griffin legs. With stand in the form of a winged griffin with long curving neck; fitted with spirit burner. *Height* 13½ *inches*
From Henrik Möller, Trondheim

897. PAIR SILVER-PLATED FOUR-LIGHT TABLE CANDELABRA
Leaf- and shell-molded paw-foot baluster stem, on leaf-molded triangular base; three scrolled arms and central *bobêche* wrought with foliage. *Height* 25½ *inches*

898. REPOUSSÉ SILVER HANGING VASE IN THE RENAISSANCE TASTE
Ovoid spouted ewer, richly wrought with *putti* with spears amid Renaissance scrollings, grotesques, and fruit centring a cartouche depicting the chained Andromeda; suspended from a bail handle lavishly wrought with Renaissance work and rams' heads. *Height* 13 *inches*

BRONZES BY BARYE, RODIN, AND MANSHIP

AUGUSTE RODIN

FRENCH: 1840-1917

[BRONZE GROUP]

899. *MILO RENDING AN OAK TREE.* Nude figure of a man with the right foot raised high and poised on a tree stump which he is tearing apart with his two hands; green patina. Signed RODIN. *Height* 9½ *inches*

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[CARVED WOOD ANIMAL STATUE]

900. *WALKING STAG.* Stag of ten points walking. Body superbly carved; on rounded oblong base. Dark, almost black patina. Signed BARYE. Repaired. Rare. *Length* 7 *inches*

PAUL MANSHIP, N.A.

AMERICAN: 1885-

[BRONZE STATUETTE]

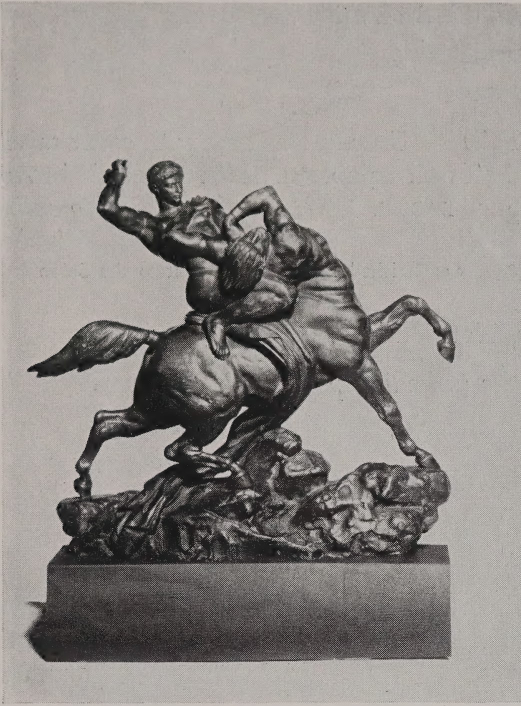
901. *KNEELING INDIAN WITH BOW.* Muscular Indian brave, naked except for lion's pelt flung across his knee, kneels on one knee in the attitude of releasing an arrow. Signed PAUL MANSHIP, 1914. Resting on Portor marble slab. *Height* 11 *inches*

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[BRONZE ANIMAL GROUP]

902. *TWO BEARS FIGHTING.* Two animals in combat, one sprawling on its back; signed BARYE. On oval *griotte* marble plinth. *Total height* 11 *inches*



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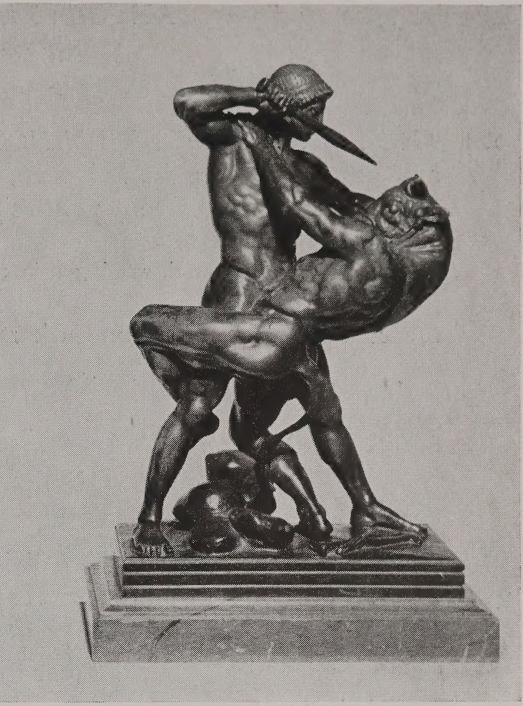


[NUMBER 904]

ANTOINE LOUIS BARYE

French: 1796-1875

[BRONZE GROUP]

903. *THESEUS SLAYING THE CENTAUR BIANOR.* Theseus is depicted on the centaur's back, grasping him by the throat and about to strike with a club in his raised right hand. The group surmounts a rocky plinth which is signed BARYE. Warm brown patina. *Height 13½ inches; length 14½ inches*

Note: The original of this group was bought by the French government in 1850 and is in the Museum at Le Puy.

Modeled in 1850

Collection of Mrs Hamilton Carhart, New York, 1923

[See illustration]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[BRONZE GROUP]

904. *THESEUS SLAYING THE MINOTAUR.* Theseus standing with spear raised and grappling with the half-man, half-bull minotaur. Fine greenish brown patina. The molded oblong plinth signed BARYE. On oblong base of *rosso antico* marble. *Height* 18¼ *inches*

Note: The work was begun in 1841, was finished in 1846, and sent to the Salon in 1851.

Collection of Mrs Hamilton Carhart, New York, 1923

[See illustration on the preceding page]

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

[BRONZE ANIMAL STATUETTE]

905. *LION WALKING.* A magnificent male lion striding forward, its mouth open as though growling, the tail switching. Surmounting a molded oblong plinth. Fine greenish black patina. Signed BARYE. *Length* 16⅜ *inches*

Modeled 1835-6

Collection of Mrs Hamilton Carhart, New York, 1923

PAUL MANSHIP, N.A.

AMERICAN: 1885-

[BRONZE STATUETTE]

906. *SPEAR THROWER.* A nude gladiator about to hurl a spear; on molded oblong plinth. Signed PAUL MANSHIP, 1921. *Height* 20 *inches*

From Scott & Fowles, New York

[See illustration on table 1444]

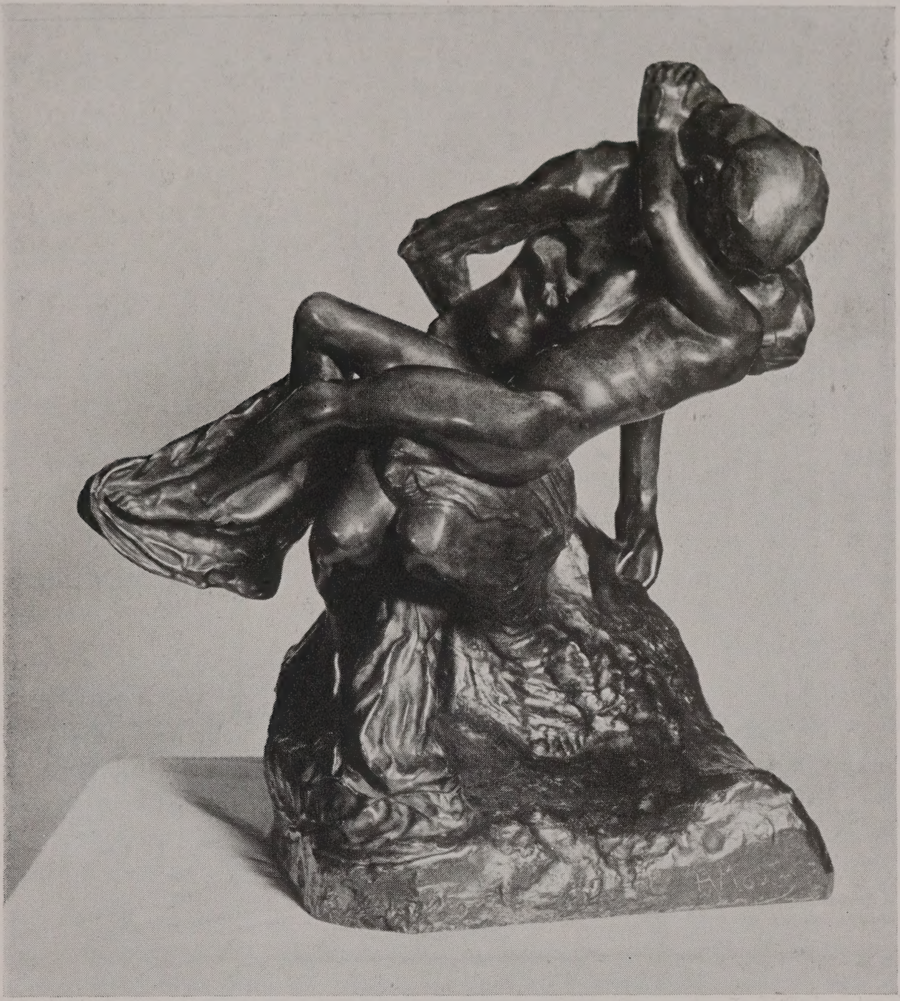
PAUL MANSHIP, N.A.

AMERICAN: 1885-

[BRONZE STATUETTE]

907. *DAVID.* The youthful David clad in a loin cloth, a sheep dog reclining at his feet; he stands with hand to his breast, gazing up at the sky. Signed on the circular plinth PAUL MANSHIP and dated 1921. Surmounting octagonal base of figured marble. *Height* 21 *inches*

From Scott & Fowles, New York, 1923



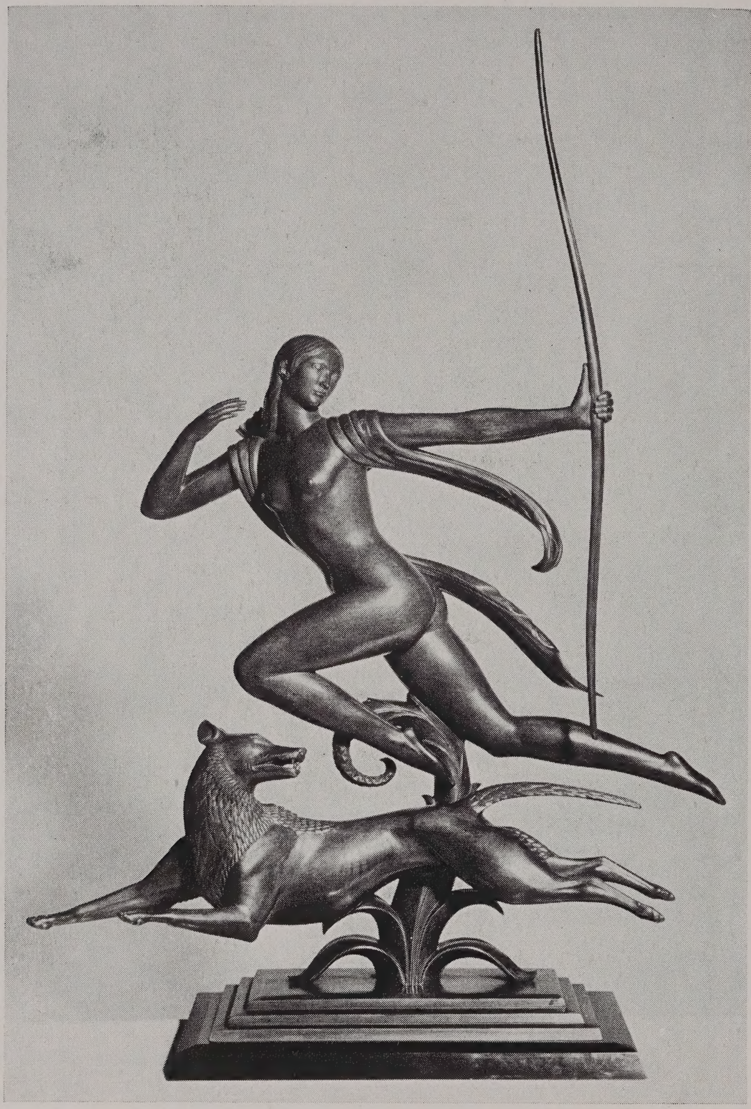
[NUMBER 908]

AUGUSTE RODIN
FRENCH: 1840-1917
[BRONZE GROUP]

908. *LA PARQUE ET LA CONVALESCENTE.* Figure of an old woman representing one of the Fates seated on a rock embracing a nude child lying across her knees. Base signed. Cast by Fumiere, succ. to Thiébaut Frères.

The group may be found in the following works of reference: Otto von Grautoff, *Rodin,* 1911, ill. (in marble) p. 76; Victor Frisch and Joseph T. Shipley, *Auguste Rodin, A Biography,* 1939, p. 429. Executed in 1894.

[See illustration]



[NUMBER 909]

PAUL MANSHIP, N.A.

AMERICAN: 1885-

[BRONZE GROUP]

909. *DIANA.* The goddess, accompanied by a hound, is represented in swift motion and releasing to the rear an arrow from her bow. Signed PAUL MANSHIP, 1921. Surmounting square plinth of polished black marble. *Height* 39¼ *inches*
From Scott & Fowles, New York, 1923

[See illustration]

OLD ENGLISH SILVER

910. GEORGE III SILVER TWO-HANDLED SMALL URN WITH COVER
Robt. Makepeace & Richd. Carter, London, 1776
With beaded borders and reeded loop handles; engraved with a husk cartouche. Gilded interior. Cover of later date. *Height* 6¼ *inches*

911. GEORGE III SILVER PEPPER MUFFINEER *London,* 1766
Pyriform, with reeded bands and molded foot; cover pierced with scalloped pattern. Monogrammed. *Height* 4½ *inches*

912. PAIR GEORGE III AJOURÉ SILVER SALTS *David and Robt. Hennell, London,* 1771
Oval salt with pierced C-scrolled trellis around the sides and four claw and ball feet; blue glass liners. *Length* 3½ *inches*

913. GEORGE III SILVER CREAMER *London,* 1798
Bright-cut with a latticed band enclosing floral motives. Maker's mark: S. H., not traced (see Jackson p. 223). *Height* 4½ *inches*

914. PAIR GEORGE III SILVER COASTERS *Robt. Hennell, London,* 1777
Circular, with latticed sides and beaded rim; mahogany foot.
Diameter 4¾ *inches*

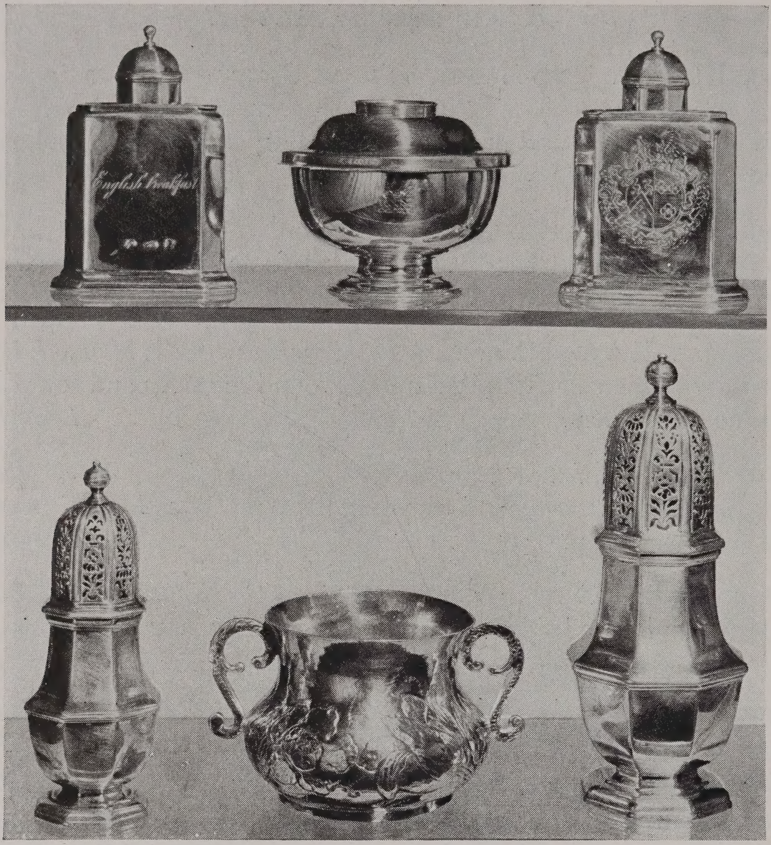
915. GEORGE III IRISH SILVER SAUCE BOAT *Geo. Hill, Dublin, c.* 1765
Plain, with shaped rim, on three hoof feet joined to the body by shells; scrolled leaf-molded handle. *Diameter* 7½ *inches*

916. EARLY AMERICAN SUGAR BOWL *Ward & Bartholomew,* w. 1804-9
Bulbous bowl on square base with hinged lion-head feet; chased with collar of acanthus and rose border. *Height* 6¾ *inches*

917. EARLY GEORGIAN SILVER CADDY SET IN SILVER-MOUNTED CASE
London, 1723-30
Comprising a pair of octagonal tea caddies inscribed *Mixed Tea* and *English Breakfast,* with sliding tops and dome covers; and circular bowl on round foot with reversible domed cover, the bowl reconstructed; all of plain silver, the former engraved with coat of arms, the latter with a crest. In shagreen case mounted with silver handle, hinges, and ball and claw feet. Rare set.
Height of caddies 5 *inches; diameter of bowl* 4¼ *inches*
[See illustration]

918. CHARLES II SILVER TWO-HANDLED BOWL *London, circa* 1664
Bulbous on low foot, with constricted short neck, incised with a large floral pattern, beaded leaf-wrought S-scrolled handles. Maker's mark untraced (see Jackson, p. 126). *Diameter* 5½ *inches*
[See illustration]

Illustration of numbers 917 *and* 918 *appears on the following page.*



[919] [918] [920]

TOP ROW: NUMBER 917

919. **William and Mary Silver Caster** *Jno. Chartier, London, 1699*
Octagonal, of plain silver; with molded median band, rim, and foot, the cover with pierced panels and knob finial. *Height 8½ inches*

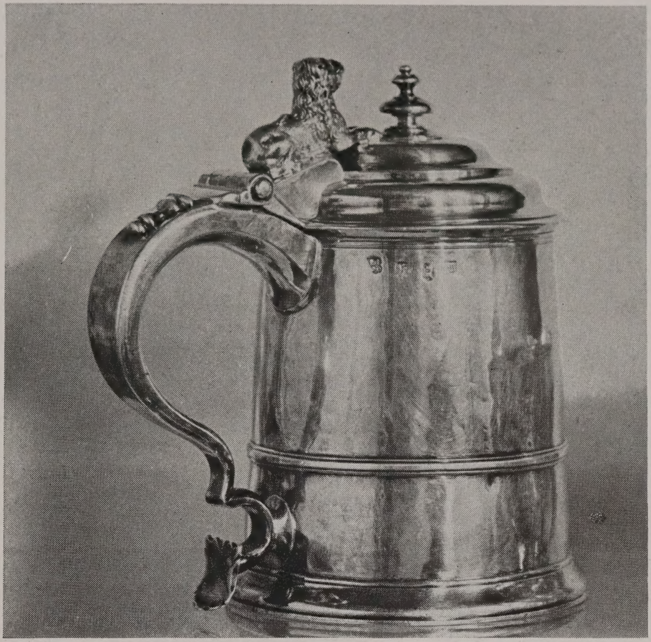
[See illustration]

920. **George I Silver Caster** *Jno. Chartier, London, 1718*
Design of the preceding. *Height 6½ inches*

[See illustration]

921. **George III Silver Tea Caddy** *Chas. Aldridge & Hy Green, London, 1784*
Oblong with hinged cover, chased with rosetted borders and husk festoons and two oval medallions enclosing a crest and escutcheon. *Height 5 inches*

922. **Pair George III Silver Sauce Boats** *Wm. Shaw & Wm. Priest, London, 1760*
Plain with scalloped rim, on three hoof-feet joined to the body by shells; scrolled leaf-molded handle. *Diameter 7¼ inches*



[NUMBER 923]

923. QUEEN ANNE SILVER COVERED TANKARD

Jno. Stocker & Edw. Peacock, London, 1707

Of plain silver, with molded median band and lip and engraved coat of arms; stepped cover with small urn finial, the hinge decorated with wrought figure of a lion as thumbpiece. Scrolled handle with flat balustered pendant under hinge; molded slightly flaring foot. Thumbpiece of later date. *Height 8 1/8 inches*

Collection of James Warren Lane, New York, 1924

[See illustration]

924. GEORGE I IRISH SILVER BOWL *Thos. Bolton, Dublin, 1723*

Circular with molded rim and ring foot; wrought with vertical strapwork exhibiting mascarons and terminals of fruit baskets. Strapwork of later date.

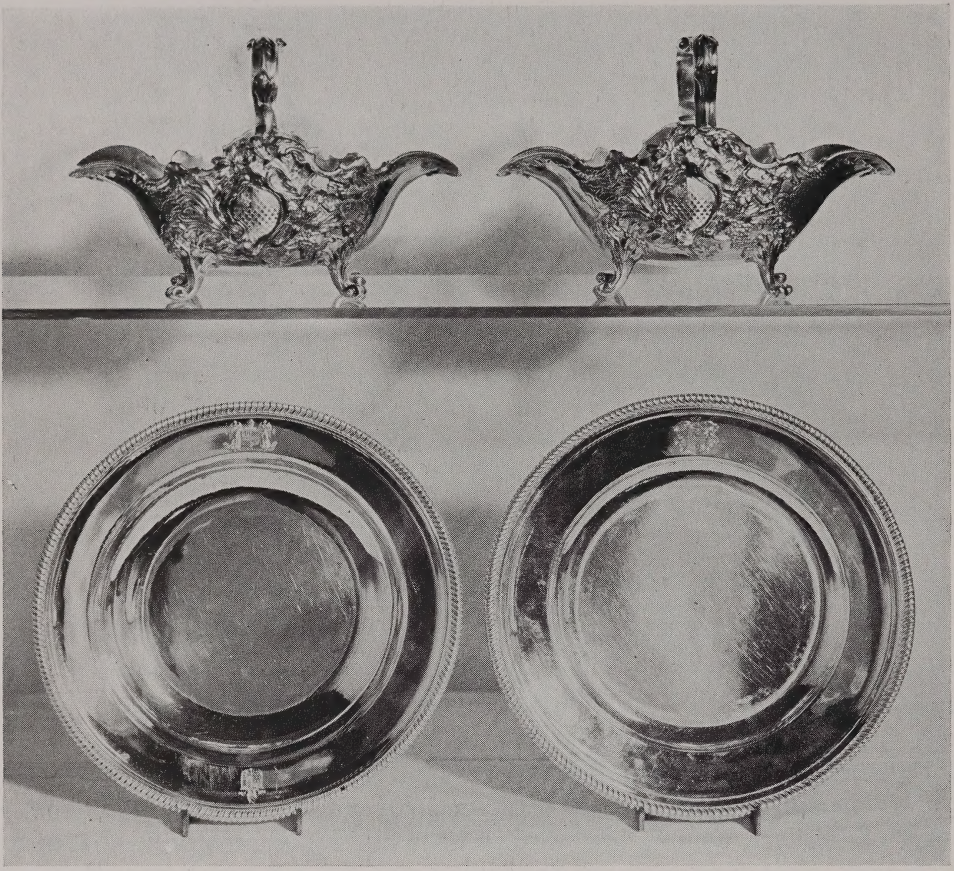
Diameter 7 inches

925. GEORGE III SILVER DISH-CROSS *Wm. Plummer, London, 1784*

With revolving rods and sliding *ajouré* dish holders; fitted with spirit burner; beaded borders.

926. GEORGE III CHASED SILVER TEAPOT *Hester Bateman, London, 1781*

Drum body, chased with bay leaf borders and floral garlands festooning oval medallions; pearwood grip and finial. *Height 5 1/4 inches*



[NUMBERS 927, 928, AND 929]

927. Pair George II Wrought Silver Sauce Boats, by Paul Lamerie

London, circa 1740-50

Boat-shaped vessel with a lip at each end and bail handle, on four scrolled feet joined to the body by wrought leafage, the sides wrought with spreading rocaille decoration embedded in a grapevine centring an engraved escutcheon within a rococo cartouche; grapevine handle and shaped shell-molded rim. Heavy pieces.

Length 9¼ *inches*

Note: A superb pair of sauce boats of the early double-lipped form, attributed to Lamerie, showing the rare quality of his workmanship, the marks underneath rubbed, but the bottom of the crowned leopard's-head of 1740-50 and the crown and top of a shield similar to Lamerie's characteristic mark distinguishable.

[See illustration]

928. Five George I Scottish Silver Plates *Harry Beathune, Edinburgh,* 1722

Plain, with gadrooned rim; border engraved with coat of arms.

Diameter 9¾ *inches*

[See illustration of one]

929. EIGHT GEORGE III SILVER SOUP PLATES
Robt. Makepeace & Richd. Carter, London, 1778
Plain, with gadrooned rim, the border engraved with two coat of arms.
Diameter 9¾ *inches*
[See illustration of one]

930. SIX GEORGE III SILVER SOUP PLATES
Robt. Makepeace & Richd. Carter, London, 1778
Similar to the preceding.

931. GEORGE III SILVER CRUET STAND *Wm. Sutton, London,* 1788
Oval boat-shaped stand on four fluted feet with reeded and beaded borders; holders fitted with two cut glass vinaigrettes and two condiment jars mounted in silver, the latter by Abr. Peterson, and faceted cut glass bowl with silver ladle of later date. *Diameter* 15 *inches*

932. GEORGE III WROUGHT SILVER EPERGNE *Newcastle,* 1811 *and Sheffield,* 1814
The stand wrought with borders of leafage and gadrooning and four scrolled paw-foot legs terminating in griffin heads, an urn supporting the four detachable arms for the *bonbonnières;* by Jno. Winter & Co., Sheffield, 1814. Gadrooned and shell-molded circular bowl and four *bonbonnières* by Robertson & Walton, Newcastle, 1811. Total weight about 162 ounces. *Height* 14¾ *inches*

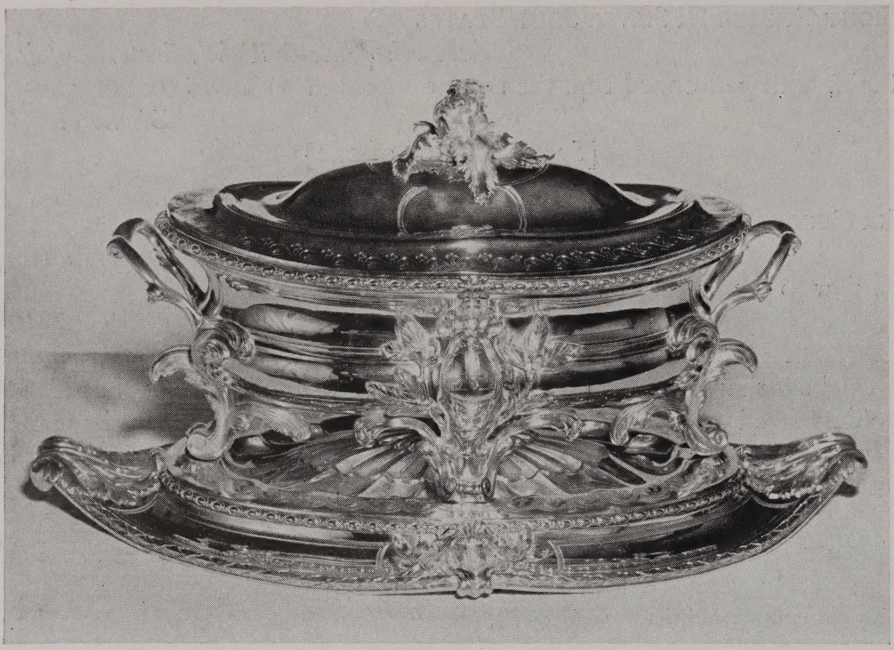
933. GEORGE II IRISH SILVER HOT-WATER KETTLE ON STAND
Wm. Townsend, Dublin, circa 1750
Bulbous, *repoussé* with rococo scrolls and flowers and two cartouches enclosing engraved escutcheons; with pineapple finial and scrolled bail handle with wicker grip. On tripod stand with shell feet and floral festoons; fitted with spirit burner.
Height 15 *inches*

Collection of Mary, Lady Carbery

934. GEORGE I SILVER COVERED TANKARD *J. Elston, Exeter,* 1718
Cylindrical, of plain silver with reeded bands and molded foot, the cover inset with a William III coin; scroll handle and pierced and voluted thumbpiece. Marked underfoot by Lambert, London. *Height* 7 *inches*

935. GEORGE III AJOURÉ SILVER OVAL BASKET *Burrage Davenport, London,* 1781
Oval with vertically pierced rim and foot (imperfections to piercing), beaded borders, the centre chased with a husk cartouche enclosing an escutcheon; bail handle. *Diameter* 14¾ *inches*

936. GEORGE III SILVER HOT-WATER URN WITH COVER *John Harvey, London,* 1780
Semi-ovoid urn with incurvate cover hung in a satyr-head tripod festooned with leaf swags; incurvate base. *Height* 19 *inches*



[NUMBER 937]

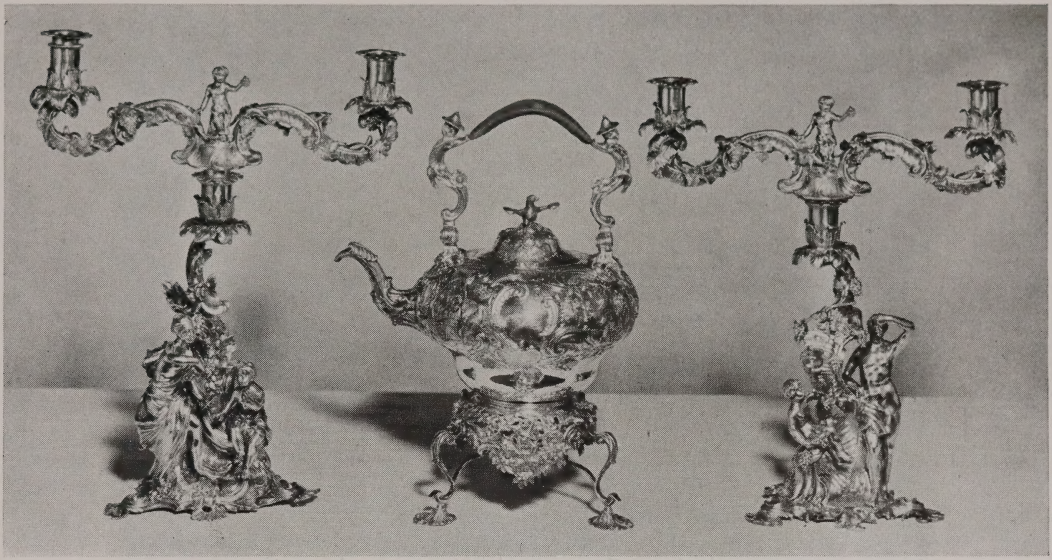
937. George III Wrought Silver Covered Tureen on Stand
Jno. Parker, & Edw. Wakelin, London, 1761
Heavy tureen standing on four scrolled and leaf-wrought feet, the sides with escutcheon and leaf mantling, branch handles; cover with cabbage finial, chased with an S-scroll border band; with liner. On matching base richly wrought with leaf-scrolled handles, escutcheons, and gadrooned and fluted centre. The base by Parker & Wakelin, 1773. Total weight about 248 ounces.
Diameter 22 *inches*

Companion to the following

[See illustration]

938. George III Wrought Silver Covered Tureen on Stand
Jno. Parker, & Edw. Wakelin, London, 1761
Similar to the preceding. Weight about 248 ounces.

938A. George III Silver Brandy Saucepan *Hy. Chawner, London,* 1791
Cylindrical slightly flaring sides on molded foot; silver and pearwood handle.
Length 8¾ *inches*



[940] [939] [940]

939. GEORGE II GILDED SILVER HOT-WATER KETTLE ON STAND

Wm. Shaw & Wm. Priest, London, 1755

Inverted pyriform body richly *repoussé* with four vignettes of *chinoiserie* figures separated by blank cartouches, cover with eagle finial; bail handle with Chinese heads and leather grip; tripod stand wrought with flowers and *chinoiserie,* with spirit burner. *Height 14½ inches*

Collection of Robert Hoe, New York, 1911

[See illustration]

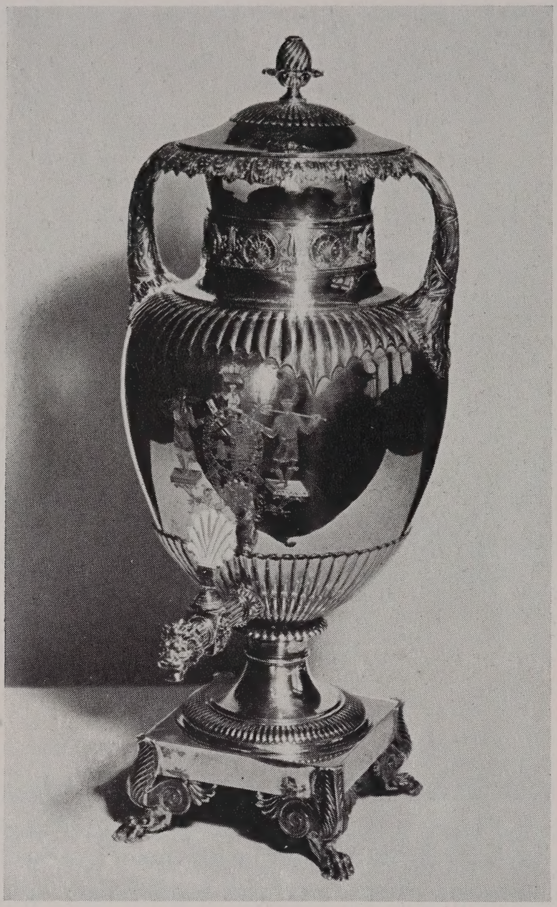
940. PAIR GEORGIAN WROUGHT GILDED SILVER CANDELABRA

Richard Goldwire(?), London, 1754

C-scrolled support flaring into a rocaille base, one with figures of a bacchante and a *putti* beside a grapevine, the other with figure of Flora and an amor. Each fitted with two S-scrolled arms wrought with grapevines centring an infant bacchante, with detachable *bobêches,* the arms of later date by Wm. Pitts, London, 1812. *Height 15½ inches*

Collection of Robert Hoe, New York, 1911

[See illustration]

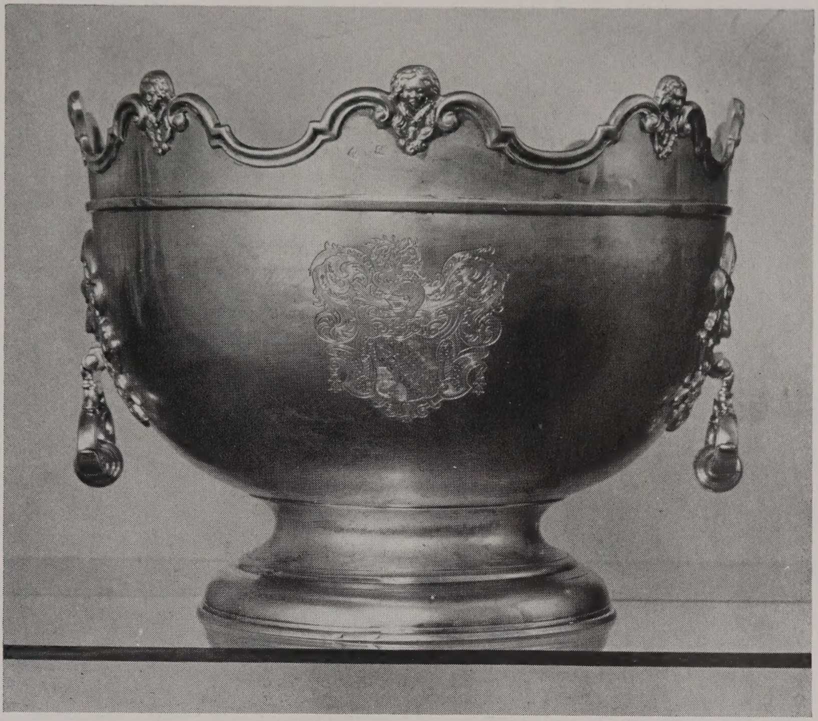


[NUMBER 941]

941. George III Silver Hot-Water Urn, by Paul Storr *London, 1814*
Ovoid gadrooned urn, engraved with coat of arms of the Earl of Kinnoull, wrought with strapped leaf handles and a collar of classic design; spigot wrought with lion head. On square base with winged paw feet. *Height 23 inches*
Collection of the Earl of Kinnoull, Scotland
From the Lowestoft Shop, Massachusetts

[See illustration]

942. George III Silver Epergne *Wm. Pitts & Jos. Preedy, London, 1793*
Oval gadrooned center bowl fitting into a stand with openwork gallery on four high leaf-molded paw-foot legs, with matching scrolled supports containing four smaller gadrooned *bonbonnières.* *Diameter 20½ inches*



[NUMBER 943]

943. WROUGHT SILVER MONTIETH IN THE WILLIAM AND MARY TASTE

Important heavy piece of plain silver with molded circular foot, the sides wrought with mascarons supporting hinged loop handles; with raised plain band and scalloped and molded rim wrought with terminals in the form of female heads. Engraved: *The gift of Robert Hamerton Esq^{r} to John Perry Esq^{r} Anno* 1707; and with coat of arms; stamped with initials R.I. within a dotted square. Weight about 218 ounces. *Diameter 15½ inches*

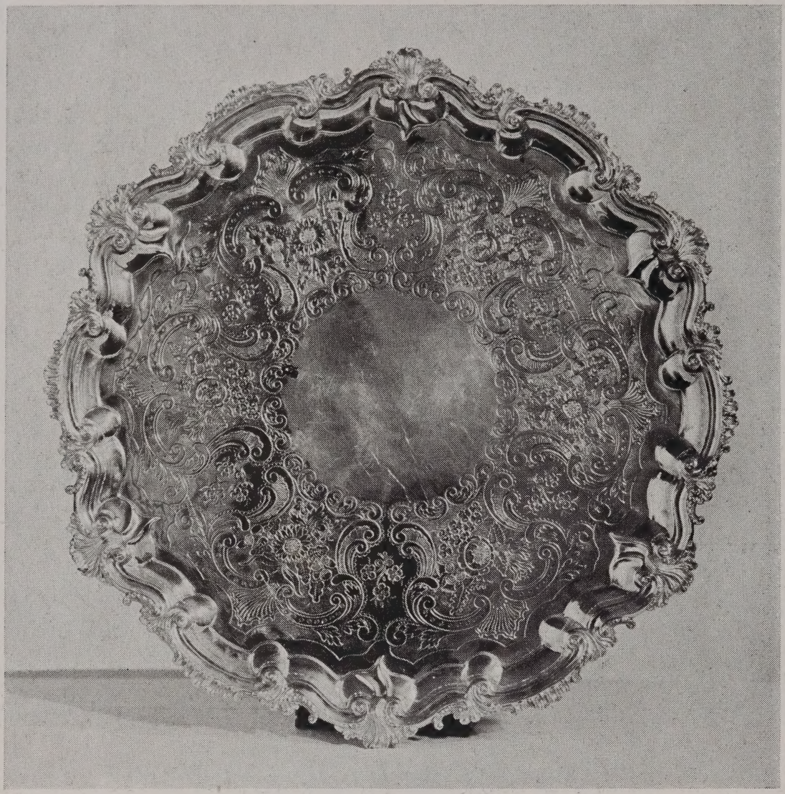
Collection of Robert Hoe, New York, 1911

[See illustration]

943A. GEORGE II REPOUSSÉ SILVER HOT-WATER KETTLE ON STAND

Fuller White, London, 1754

Globular, wrought with two oval panels enclosing *chinoiserie* figures in landscapes and a rococo cartouche with engraved escutcheon; cover with figure finial of an infant blowing a shell horn; scrolled bail handle with leather grip. On *ajouré* tripod stand wrought with flowers and mascarons; and fitted with spirit burner. *Height 16½ inches*



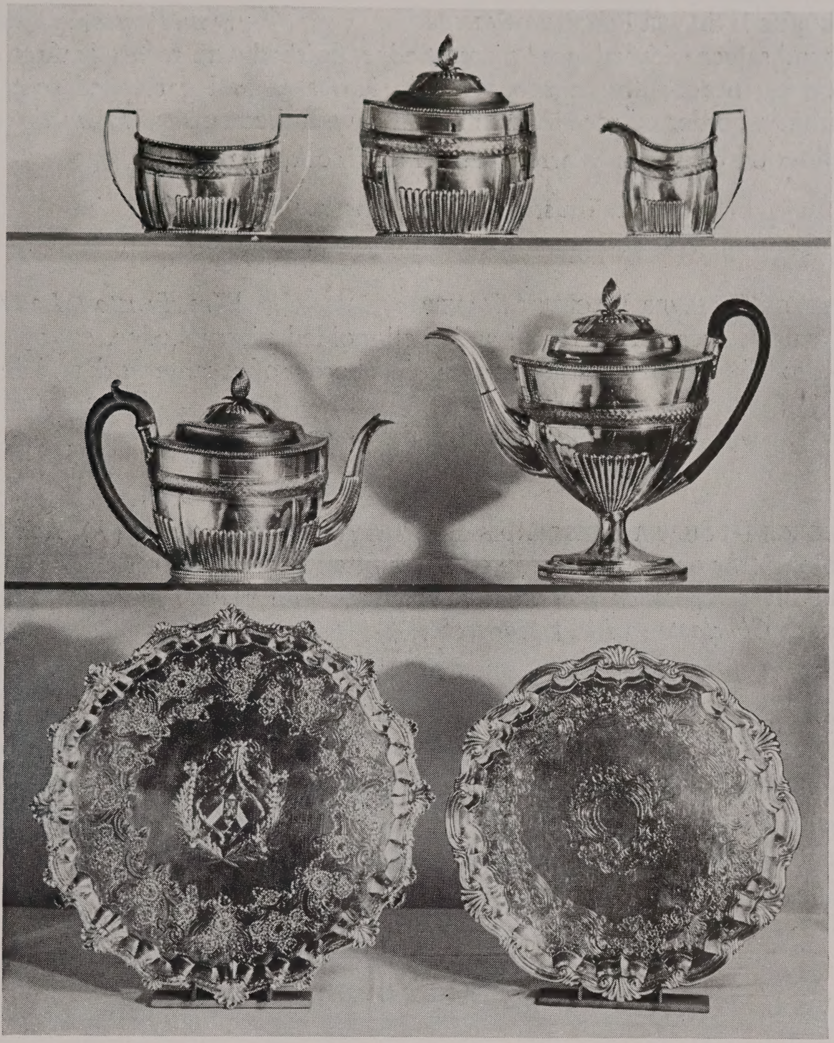
[NUMBER 944]

944. SILVER PIECRUST SALVER IN THE GEORGE III TASTE
Massive round salver with scrolled piecrust edge wrought with rococo foliage; engraved with a wide border of six rococo cartouches enclosing floral ornament. Heavy piece, weight about 185 ounces. *Diameter 24½ inches*

[See illustration]

945. GEORGE III SILVER TWO-HANDLED CUP AND COVER
Hy. Chawner and Jno. Eames, London, 1796
Of plain silver with reeded borders and leaf-molded loop handles, the high cover with an acorn finial; one side engraved with a guilloche cartouche.
Height 16 inches

946. GEORGE III SILVER SUGAR BOWL WITH COVER *Hy. Chawner, London, 1789*
Oval hexagonal basket with two handles, cover with urn finial; bright-cut with cartouche and garland of lappets. *Length 9½ inches*



[NUMBER 948] [NUMBER 949]

TEA AND COFFEE SERVICE: NUMBER 947

947. George III Silver Tea and Coffee Service

Peter, Ann, and Wm. Bateman, London, 1786 *and* 1804

Teapot, coffee pot, milk jug, covered sugar bowl, and waste bowl. Oval bodies gadrooned around the lower part and lightly embossed with a diapered collar. [Lot.]

[See illustration]

948. GEORGE II SILVER PIECRUST SALVER *Wm. Peaston, London,* 1751
Round salver with valanced piecrust edge, finished with rococo leafage and shell motives; beautifully engraved with a laureated and garlanded coat of arms, within a border of rocaille scrolls and chrysanthemums. *Diameter* 14 *inches*
Collection of James Warren Lane, New York, 1924

[See illustration on the preceding page]

949. GEORGE II SILVER PIECRUST SALVER *Wm. Peaston, London,* 1746
Circular salver with scrolled and shell-molded piecrust edge, engraved with a rococo 'Chippendale' escutcheon within a border of rocaille work and floral vines. *Diameter* 12¼ *inches*

[See illustration on the preceding page]

950. GEORGE III SILVER INKSTAND *Timothy Renou* (?), *London,* 1804
Oblong tray of wood, the top of silver fitted with two silver and glass inkwells and silver taperstick holder. Drawer inset with plaque inscribed *The Gift of Queen Charlotte to Mary Horneck.* *Length* 8¾ *inches*

951. GEORGE III REPOUSSÉ SILVER HOT-WATER URN
Emick Romer (?), *London,* 1768
Ovoid; *repoussé,* with four *chinoiserie* vignettes, one surmounted by an engraved escutcheon enclosed by floral garlands; high cover with mermaid finial and branch handles; on square *ajouré* base. *Height* 22 *inches*
Collection of Robert Hoe, New York, 1911

[END OF FIFTH SESSION]

SIXTH SESSION

Wednesday, April 30, 1941, at 8:15 p.m.

CATALOGUE NUMBERS 953 TO 1001 INCLUSIVE

PAINTINGS

EUGENE LOUIS GABRIEL ISABEY

FRENCH: 1803-1886

953. *RIVER SCENE.* View of a town centred by the spire of a church rising beneath a gray sky; in the middle distance, figures upon the shore of a river which flows into the foreground, a sailing vessel beached at the left. *Panel:* 11½ *x* 8¼ *inches*
From Eugene Glaenzer, New York

ANTOINE EMILE PLASSAN

FRENCH: 1817-1903

954. *GIRL SLEEPING.* A young girl in a white chemise reclining on a bed between curtains of rose striped silk. Signed at lower left PLASSAN.
Panel: 2⅝ *x* 3½ *inches*

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

955. *SLEEPING TIGER.* A tiger sleeping after feeding on his catch, the remains of which lie at the left. Green and brown landscape with gray mountain tops in the background. Signed at lower right BARYE. *Watercolor:* 8¼ *x* 7¾ *inches*
From Boussod, Valadon & Cie., Paris

ANTOINE LOUIS BARYE

FRENCH: 1796-1875

956. *TIGRE COUCHE DANS LA BROUSSE.* A tiger lying on a rocky gray path, in a landscape of grayish green and brown brush. Signed at lower right BARYE; with seal on back of *Vente Barye.* *Watercolor:* 7 x 11¾ *inches*

Vente Barye, Paris

From Bernheim jeune & fils, Paris

Collection of Dikran Khan Kelekian, New York, 1922

Exhibited at the Brooklyn Museum, Brooklyn, N. Y., 1921

JEAN LEON GEROME

FRENCH: 1824-1904

957. *PORTRAIT OF MADEMOISELLE RACHEL.* Full-length figure in classic scarlet and crimson garb, crowned with laurel and holding a sceptre; leaning against a sculptured pedestal representing her triumphs, beside a statue of the Etruscan god of Fear. Signed at lower right J. L. GÉRÔME. 10¼ x 6¾ *inches*

Note: The above is a sketch for the famous portrait of Mlle Rachel by Gérôme in the Théâtre Français. Rachel (Elizabeth Rachel Félix, 1820-1858), a French tragedienne, was much applauded in the roles of *Marie Stuart* and *Joan of Arc.* In 1855 she performed in New York, Philadelphia, and Boston. Théophile Gautier described her as "simple, beauteous, grand, and *mâle* like Greek art, which she represented through the medium of French tragedy . . ."

GILBERT STUART

AMERICAN: 1755-1828

957A. *ROBERT YOUNG.* Bust portrait to half left, in black velvet coat with white stock. Brown background. 7¼ x 4¾ *inches*

Robert Young (1748-1814) was a United States Senator from Virginia; served in the Revolutionary War and in the defense of Baltimore in 1813. The attribution must be accepted with reserve since so few sketches by Stuart are known. It is possibly a study for the larger portrait of Robert Young (*cf.* Lawrence Park, no. 948, illustrated in vol. IV), which was purchased in 1860 by John Pope, N.A., inherited by his son John Russell Pope, the son-in-law of the present owner.

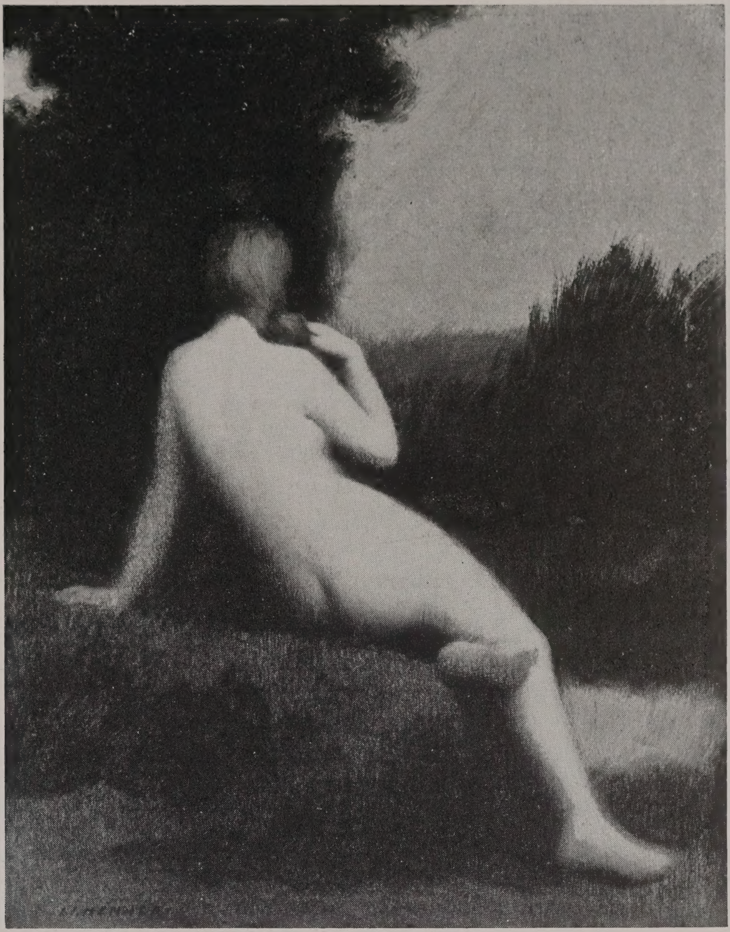
IVAN POKITONOW

RUSSIAN: 1851-1924

958. *ENVIRONS DE PAU, BASSES-PYRENEES.* Low trees enclosing the middle distance and obscuring a view of blue hills; at the right, a red tile-roofed house and, at the left, a group of figures beside a cart. Signed at lower right I. POKITONOW and dated '84. *Panel:* 7 x 10½ *inches*

From the Galerie Georges Petit, Paris

From M. Knoedler & Co., Inc., New York



[NUMBER 959]

JEAN JACQUES HENNER

FRENCH: 1829-1905

959. *NUDE.* Figure of a girl with auburn hair seated on a rock, her back to the observer, gazing towards a blue lake surrounded by the brown verdure of trees. Deep blue sky. Signed at lower left J. J. HENNER. *Panel: 8¾ x 6¾ inches*
Collection of J. N. Lichtenauer, New York, 1913

[See illustration]

EUGENE FROMENTIN

FRENCH: 1820-1876

960. *ARAB VILLAGE.* The stepped white walls and dome of an Arab settlement crowning an elevation surrounded by trees. Groups of horses stationed in a sloping green foreground are surrounded by figures in burnooses, a boy in scarlet mounted at the left. Signed at lower right EUG. FROMENTIN and dated at lower left '75. *Panel:* 12¾ *x* 16 *inches*

From William Schaus, New York
From M. Knoedler & Co., Inc., New York

ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

961. *FIESTA.* Palace gardens at evening with graceful figures in diaphanous costumes grouped in the foreground, others surrounding a playing fountain at the left. *Panel:* 12 *x* 21½ *inches*

ANTOINE VOLLON

FRENCH: 1833-1900

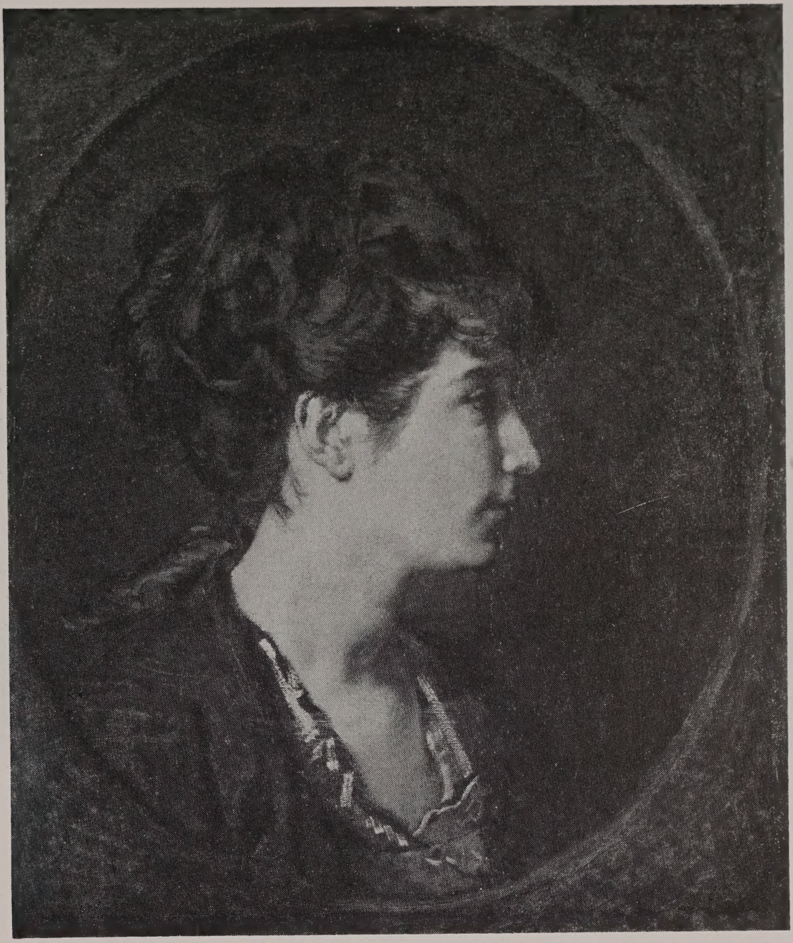
962. *STILL LIFE.* A jug and wine glass placed beside a lute and sheets of music, surrounded with grapes and other fruit. Background of verdure with branches of red berries. Signed at lower left A. VOLLON and dated '71. 23½ *x* 28¾ *inches*

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803-1860

963. *TURKISH BUTCHER SHOP.* Two dogs in a street before a red tile open-fronted shop, a butcher appearing through a narrow doorway at the right, a reclining figure with narghile in the foreground. Signed at left DECAMPS. 24¼ *x* 20 *inches*

Collection Meyer, Paris
Collection Secretan, Paris
Collection of Albert Spencer, New York, 1888
Collection of Henry Graves, New York, 1909
Etched by Desbrosses, 1877



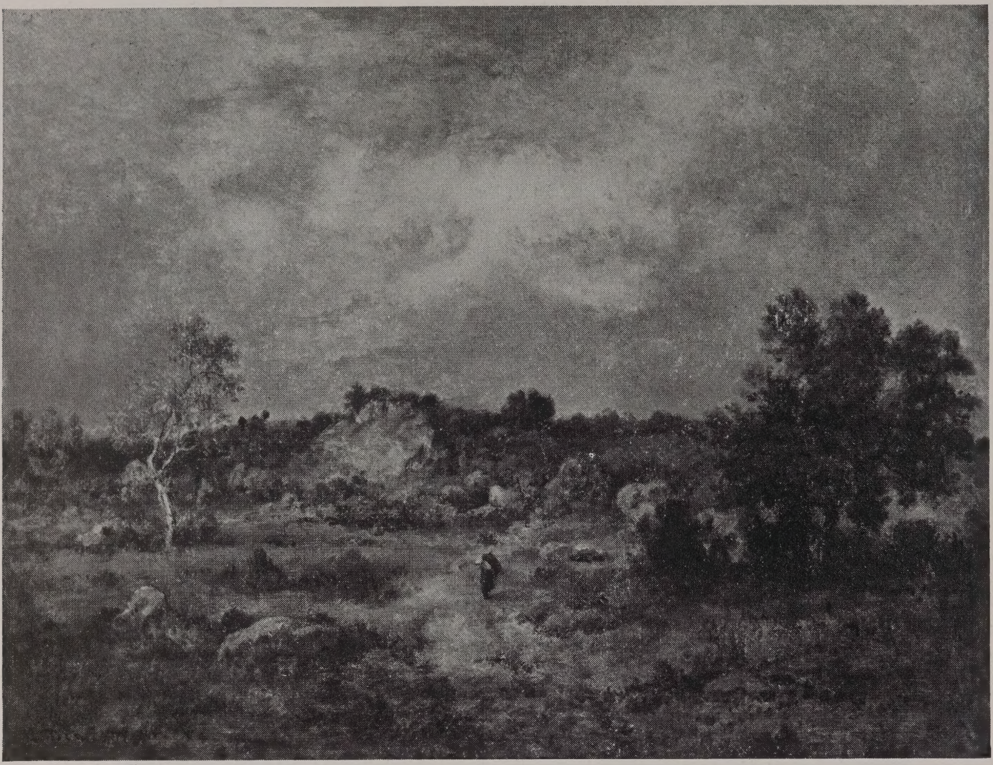
[NUMBER 964]

THOMAS COUTURE

FRENCH: 1815-1879

964. *PORTRAIT OF A LADY.* Bust portrait in profile to the left, within a painted oval, of a young woman with auburn hair, wearing a brown dress and blue jacket, her face and neck lighted by a sharp light from the left. Signed at middle left with initials T.C. 21¾ x 18 *inches*

[See illustration]



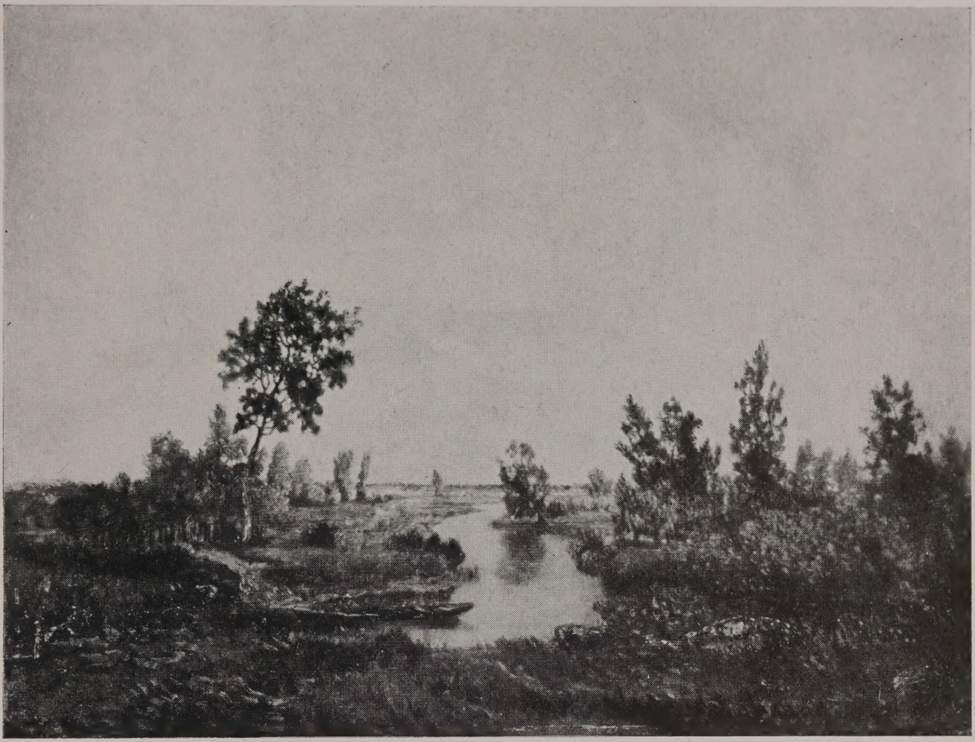
[NUMBER 965]

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

965. *FONTAINEBLEAU.* Open country strewn with gray boulders and grown with russet and green underbrush and scattered trees; in the distance, a shale cliff. A woman gathering fagots appears on a rutted road near the foreground. Signed at lower left N. DIAZ and dated '71. *Panel:* 12¾ x 16½ *inches*
From Boussod, Valadon & Cie., Paris

[See illustration]



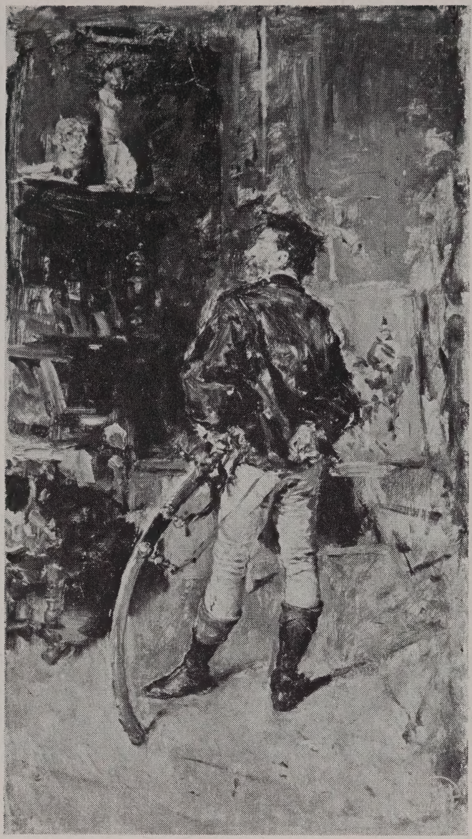
[NUMBER 966]

PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1812-1867

966. *RIVER LANDSCAPE WITH FIGURE.* Wide blue sky silhouetting the dark branches of low trees and reflected in the surface of a winding stream which flows between flat green banks; a fisherman in blue appears in a skiff on the bend of the river. Signed at lower left TH. ROUSSEAU. *Cradled panel:* 10¼ x 13¾ *inches*
From Durand-Ruel, Inc., New York

[See illustration]



[NUMBER 967]

MARIANO JOSE MARIA FORTUNY

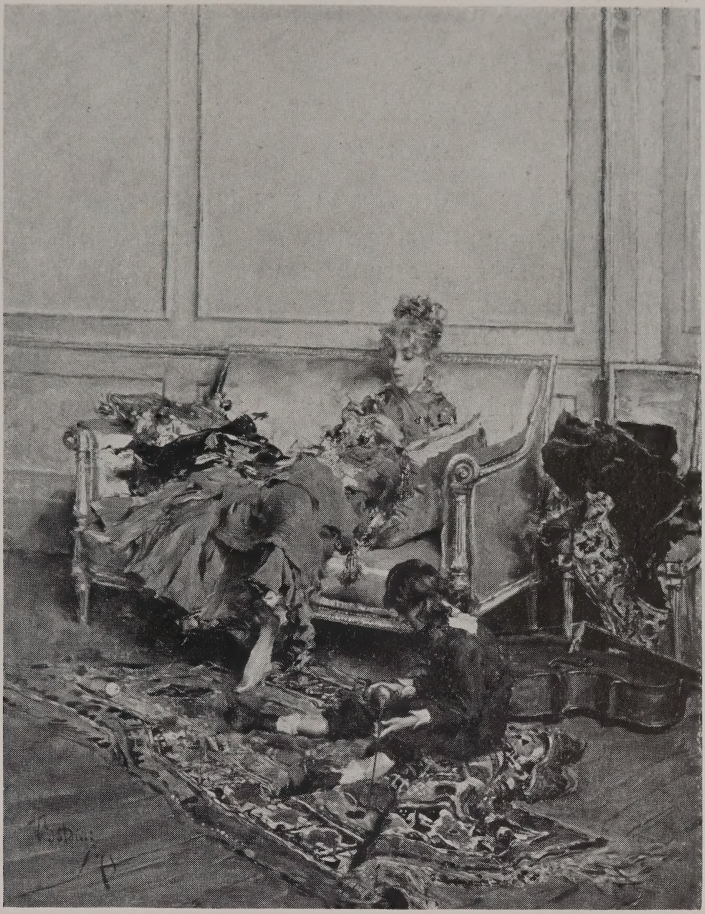
SPANISH: 1838-1874

967. *PORTRAIT OF MEISSONIER IN HIS STUDIO.* Depicting the artist in his studio at Poissy, dressed in top boots, tight fawn breeches, and brown coat, his back to the observer, leaning on his sabre. Sketched background with easel and painting. With seal at lower right FORTUNY. *Panel: 11 x 6¼ inches*

> *Note:* The story is told that Meissonier, in examining Fortuny's *Spanish Marriage,* criticised the proportions of the officer's legs, supporting his assertion by drawing attention to the perfect proportion of his own legs and offering to serve as a model if the astonished Fortuny would come to Poissy. Fortuny accepted, went to Poissy, and made a sketch of Meissonier, who was much surprised at the rapidity of execution. In completing the picture later, Fortuny put in the famous painter's studio as a background.

Collection of William H. Stewart, New York, 1898

[See illustration]



[NUMBER 968]

JEAN BOLDINI

ITALIAN: 1845-1931

968. *PEACEFUL DAYS.* A fair-haired young woman in a gray gown with a scarlet shawl about her shoulders sits crocheting upon a sofa; a boy, with long curling hair, plays on a rumpled rug at her side, examining the handle of a rapier. Back of him is a violoncello. Signed at lower left BOLDINI and dated '75.

14¼ x 10¾ *inches*

From the Galerie Sedelmeyer, Paris
Collection of A. Foinard, Paris
Collection of Henry M. Johnston, New York, 1893
Collection of Edson Bradley, New York, 1917

[See illustration]

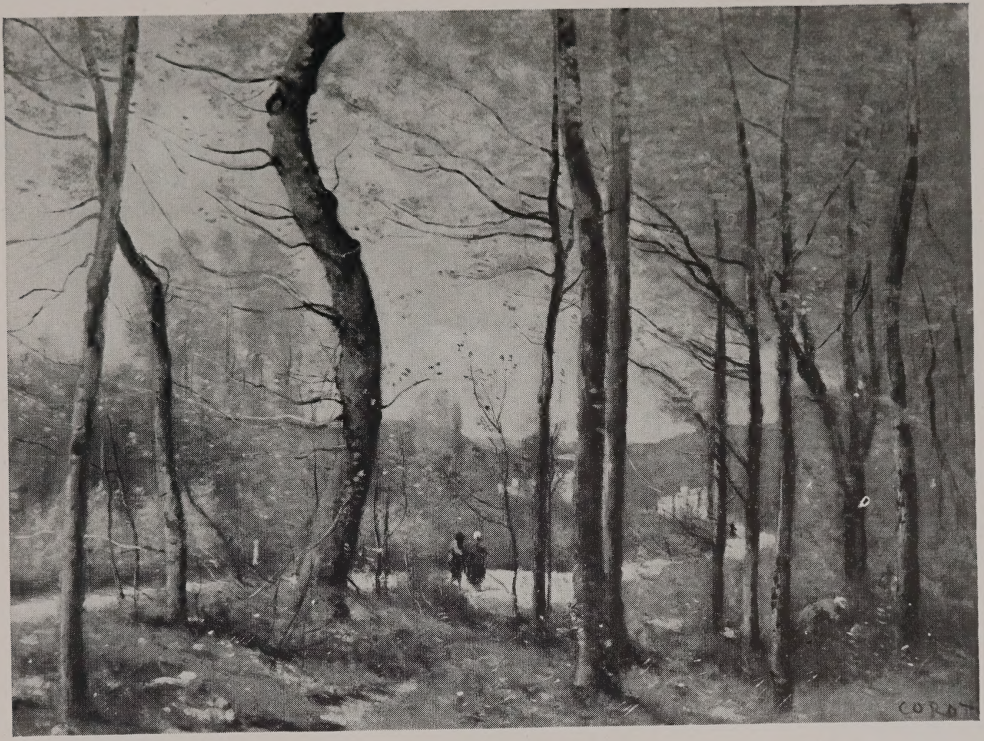
JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796-1875

969. *PREMIERES FEUILLES, PRES DE MANTES.* Wooded foreground with slender trees in early spring foliage, a woman at the right bending in the green underbrush; beyond the trees, a sunlit road with two figures and red-roofed white houses in the distance. Blue cumulus sky seen through the pattern of branches. Signed at lower right COROT. 13¾ x 18¼ *inches*

Painted about 1855-65
Collection of Mme Michel Lévy, Paris, 1876
From Durand-Ruel, Inc., Paris
From Eugene Glaenzer, New York, 1912
Exposition Centenaire Corot, 1895, no. 110 (erroneously entitled *Ville d'Avray*)
Described and illustrated in Alfred Robaut *L'Oeuvre de Corot,* 1905, vol. II, pp. 262-3, no. 815

[See illustration]



[NUMBER 969]

JEAN BAPTISTE MALLET
FRENCH: 1753-1835

970. *LE LEVER.* Gray paneled interior, with a nude maiden upon a canopied bed at right reaching for the hand and white garments of a girl running before her, the latter with her arm about a companion at her side; in the right foreground a rose *fauteuil.* *Gouache:* 13¼ *x* 16½ *inches*

Companion to the following
From Jacques Seligmann, Paris, 1929

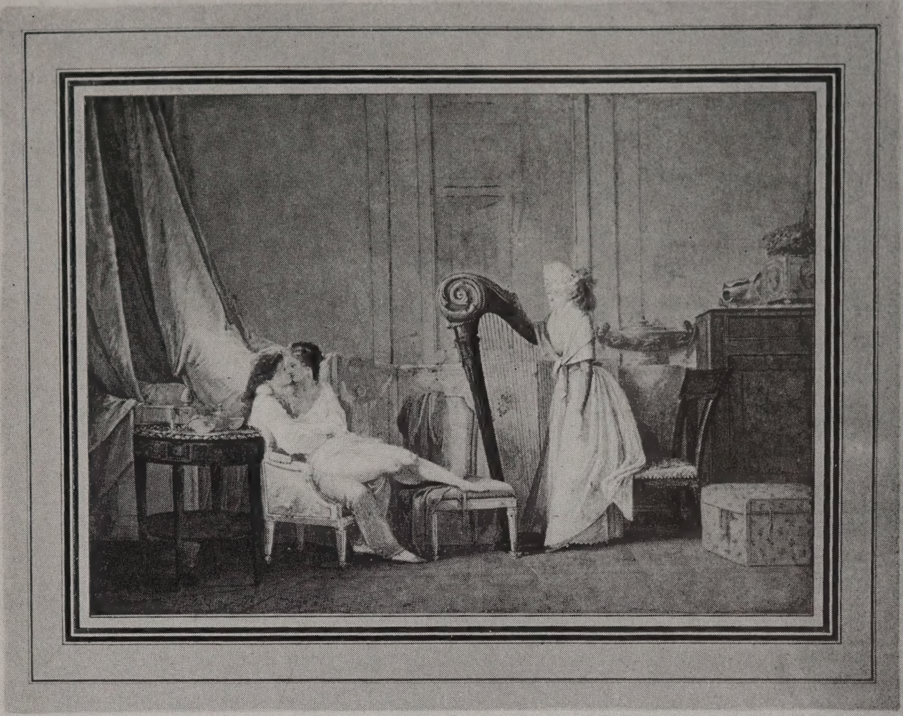
[See illustration]

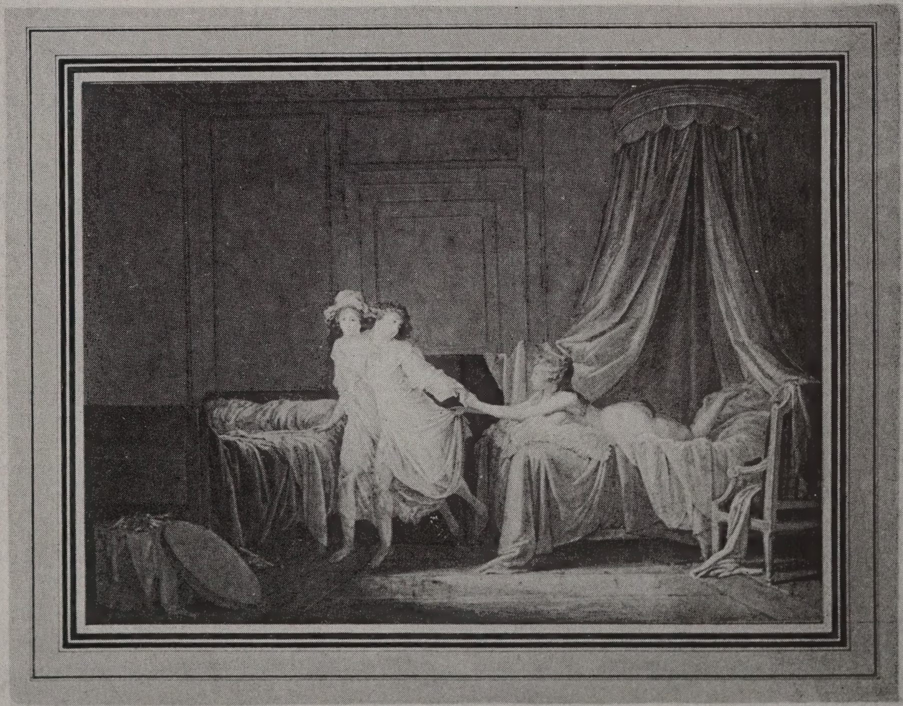
JEAN BAPTISTE MALLET
FRENCH: 1753-1835

971. *L'ACCORD PARFAIT.* An interior with a young couple seated in a *bergère* before a gray canopied bedstead at the left, the youth in a rose waistcoat; at the right, a young woman in dainty rose and white costume is standing beside a harp. *Gouache:* 13¼ *x* 16½ *inches*

Companion to the preceding
From Jacques Seligmann, Paris, 1929

[See illustration]





[NUMBERS 971 (AT TOP) AND 970]

HUBERT ROBERT

FRENCH: 1733-1808

972. *LE PORTIQUE.* A peristyle with statues enclosed within niches, the centre extending into a portico which borders a canal. Figures appear upon the foreground shore before fir trees and upon the terrace and landing steps opposite; others in a boat with red canopy crossing the blue water. Cumulus sky.

13 *x* 16 *inches*

Companion to the following
Collection of Philippe Wiener, Paris, 1929, no. 26
From Jacques Seligmann, Paris, 1929

[See photogravure illustration]

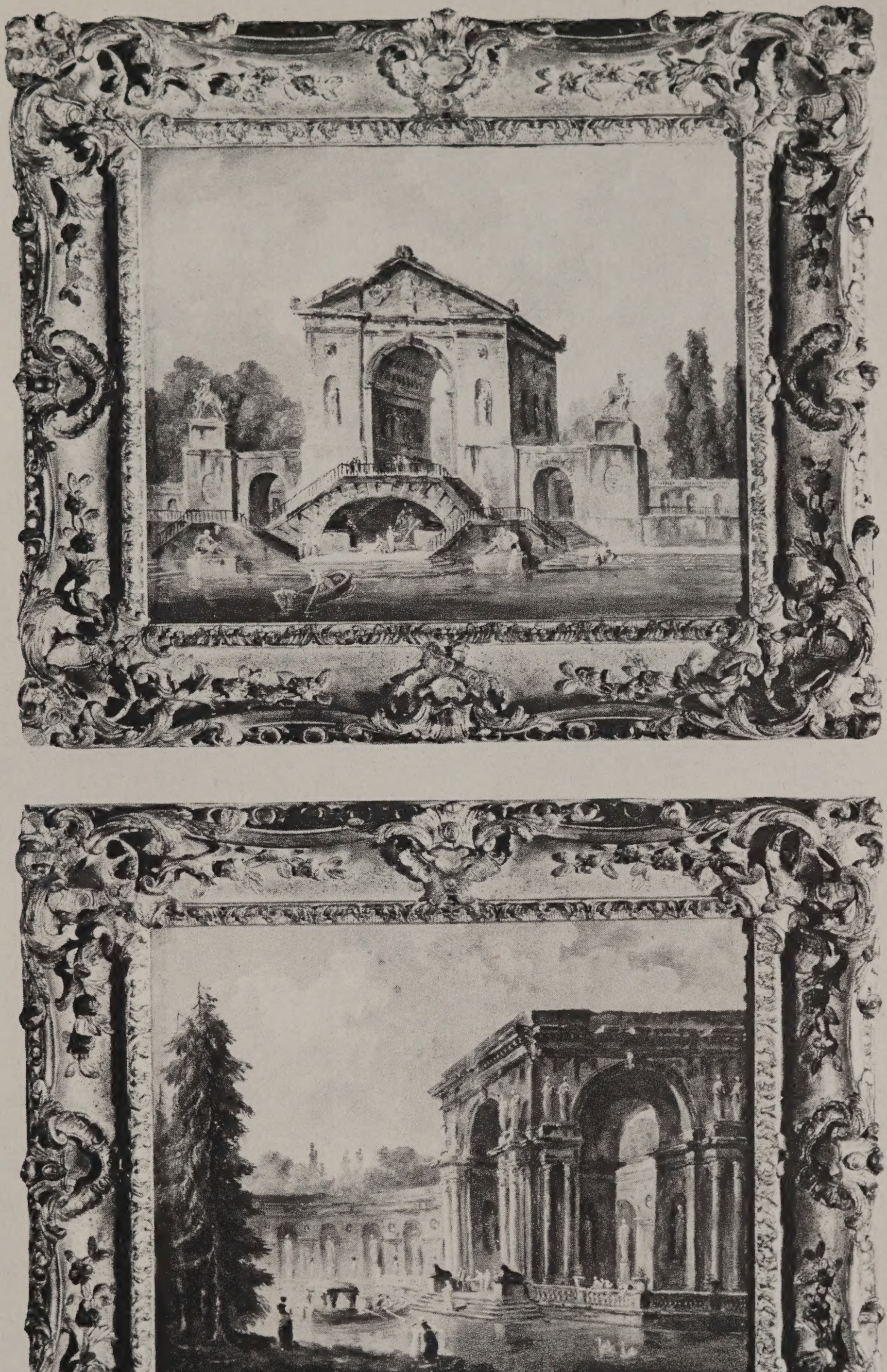
HUBERT ROBERT

FRENCH: 1733-1808

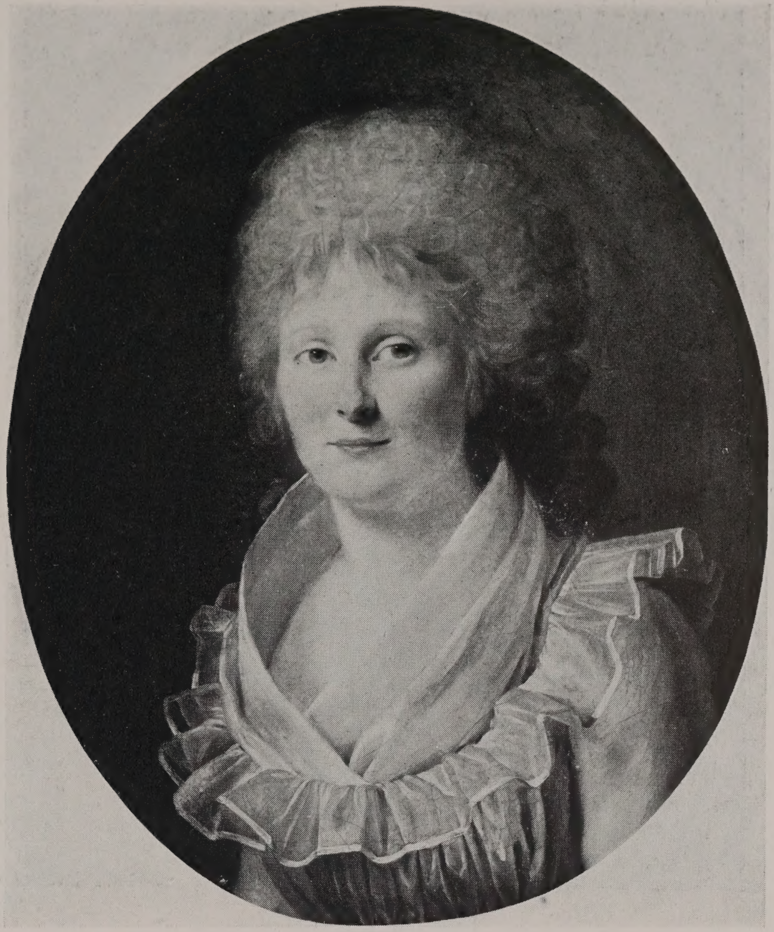
973. *LA PIECE D'EAU.* Groups of figures upon broad landing steps bordering a pool and upon a tripartite staircase leading to a Roman arch; in the background, the trees of a park. A man in a skiff appears crossing the water from the left. Cumulus sky, with rose-tinted clouds. 13 *x* 16 *inches*

Companion to the preceding
Collection of Philippe Wiener, Paris, 1929, no. 27
From Jacques Seligmann, Paris, 1929

[See photogravure illustration]



Le Portique and *La Pièce d'Eau*
By Hubert Robert



[NUMBER 974]

MARIE LOUISE ELIZABETH VIGEE-LEBRUN

FRENCH: 1755-1842

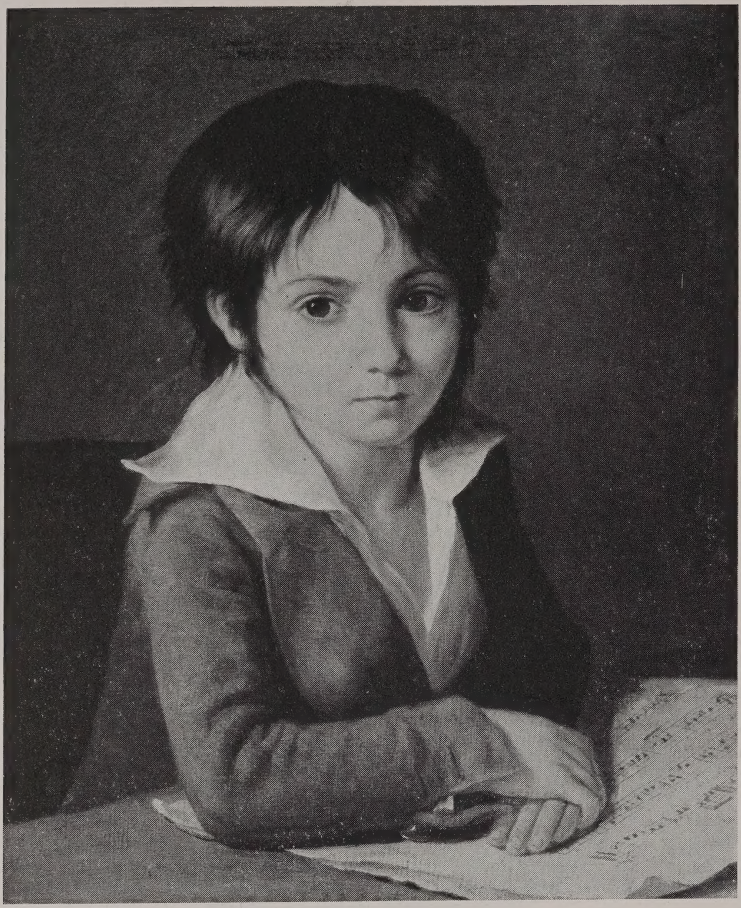
974. *MADAME M. MICHELE.* Waist-length portrait of a young woman with powdered hair and fresh coloring, wearing a white dress with ruffled fichu. Shaded gray background. *Oval:* 24 x 19¾ *inches*

[See illustration]

FRENCH SCHOOL

XVIII CENTURY

975. *MARIE ANTOINETTE.* Three-quarter-length standing figure of the Queen in white satin gown trimmed with lace and ermine-lined mauve mantle embroidered with gold *fleurs de lis;* resting her left hand upon a crown. Brown background with crimson drapery at left. 49 x 37½ *inches*
Collection of the Vicomtesse de Janzé, Paris, 1901 (as by Drouais)
From E. F. Bonaventure, New York



[NUMBER 976]

LOUIS LEOPOLD BOILLY

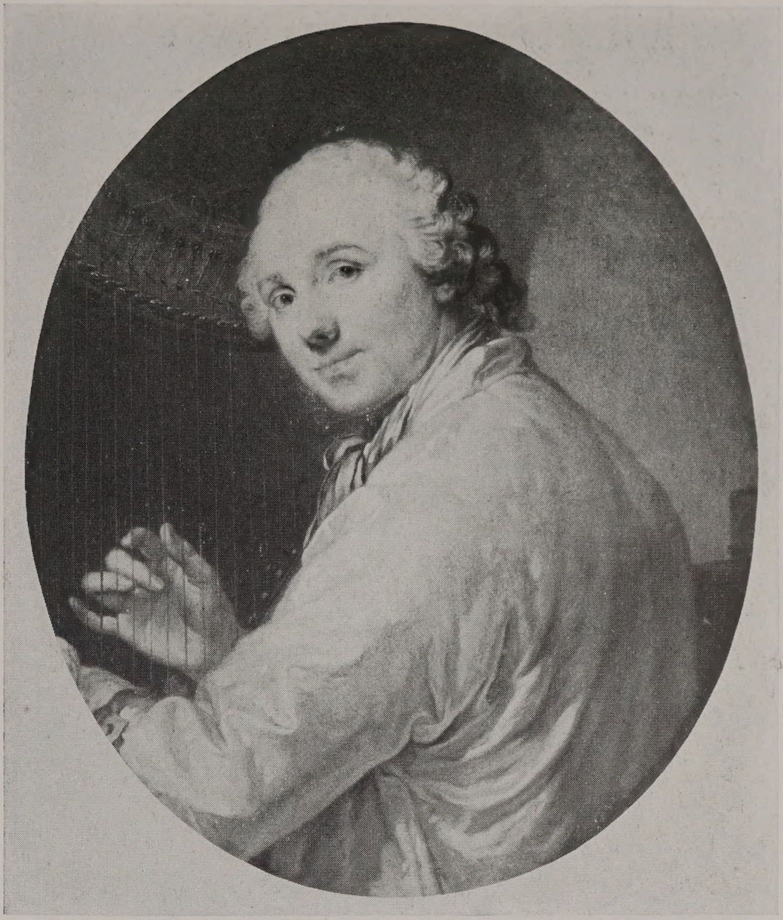
FRENCH: 1761-1845

976. *PORTRAIT OF A CHILD, SAID TO BE THE ARTIST'S SON.* A dark-haired child in greenish gray coat and wide white collar, seated at a table, leaning his folded hands upon a sheet of music. 18 *x* 14½ *inches*

Note: Harrisse (see below) describes the above painting as [translation] "having been attributed to Boilly and, if this attribution proves to be correct, this could be the portrait of his son Edouard, born in 1799, who won the first *Grand Prix de Rome* for musical composition."

Collection of Georges Lutz, Paris, 1902, no. 16
Collection of Mme J. Brasseur, Paris, 1920, no. 11
Collection of C. Picard, Paris
From Jacques Seligmann, Paris, 1922
Exposition des Portraits du Siècle, Paris, 1893, no. 102
Exposition Universelle de 1900, Paris
Described in Henry Harrisse, *L. L. Boilly,* 1898, p. 147, no. 665 (entitled *Portrait d'un Garçonnet;* see note above)
Recorded in Paul Marmottan, *Le Peintre Louis Boilly,* 1913, p. 231

[See illustration]



[NUMBER 977]

JEAN BAPTISTE GREUZE

FRENCH: 1725-1805

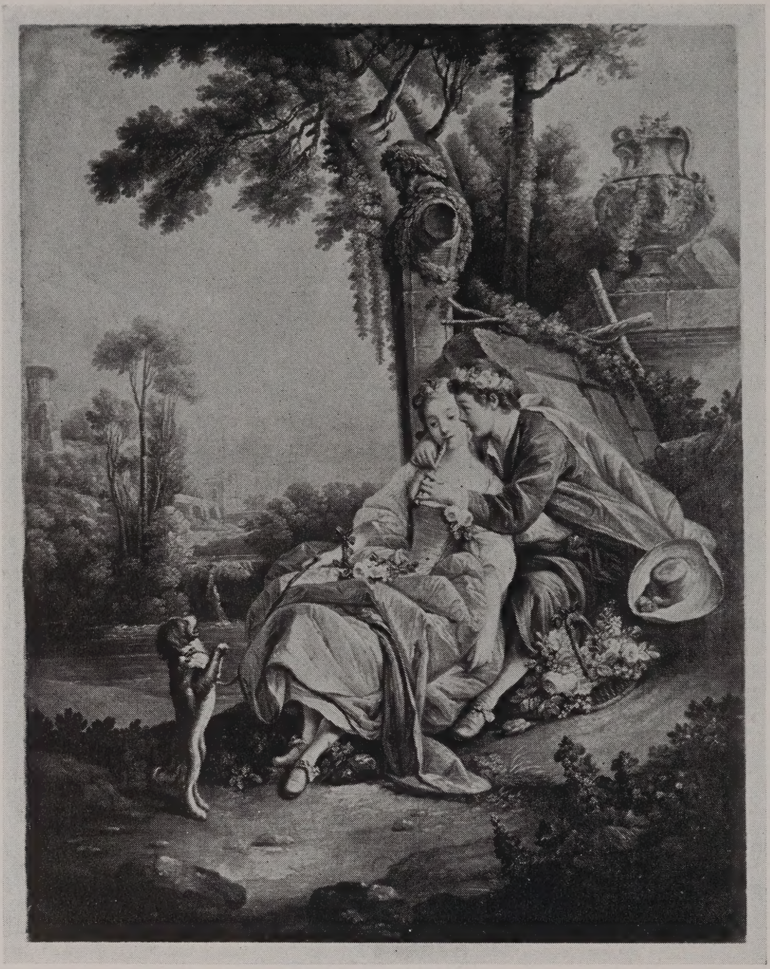
977. *ANGE LAURENT DE LA LIVE DE JULLY.* Portrayed at bust length playing a harp, the figure in profile, the head turned to look toward the observer; wearing a white coat and mauve neckerchief, with powdered and curled hair. Shaded gray background. Signed at lower right J. B. GREUZE.

Oval: 25½ *x* 21 *inches*

Ange Laurent de la Live de Jully (1725-1775), painter and engraver, was one of the great collectors of his time and a great friend of the artist. He engraved the works of Greuze and painted miniatures from his pictures. A similar composition at full length by Greuze was shown in the exhibition at the Pavilion de la France at the New York World's Fair, 1939, no. 227.

From E. Sichel, Paris, 1898

[See illustration]



[NUMBER 978]

JEAN BAPTISTE HUET

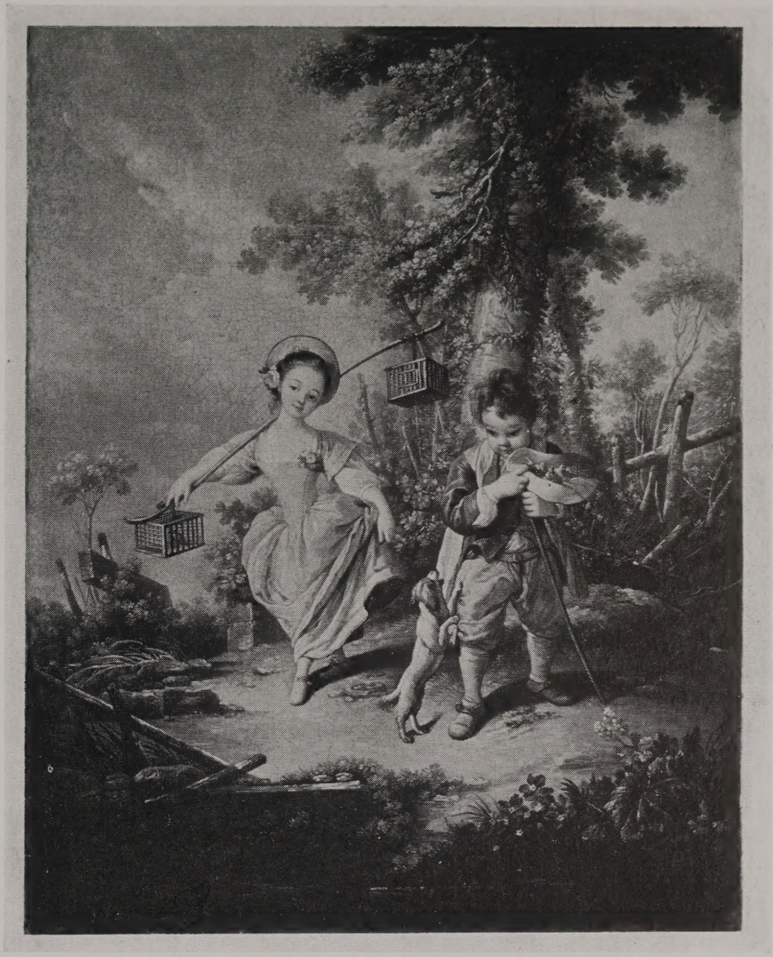
FRENCH: 1745-1811

978. *LA LECON DE MUSIQUE.* A youthful couple seated on the shore of a lake, before a group of trees and statuary, the gallant in blue coat with his arms about a maiden in yellow and mauve, teaching her to play a flute; before them a spaniel standing on his hind legs. In the distance, a waterfall and buildings upon the shore. 32¼ x 25¾ *inches*

Note: A variant of a composition painted by Boucher, Huet's master, and engraved by Demarteau under the title of *L'Agréable Leçon.*

Companion to the following
From Jacques Seligmann, Paris, 1925

[See illustration]



[NUMBER 979]

JEAN BAPTISTE HUET

FRENCH: 1745-1811

979. *LE PETIT DENICHEUR.* A verdant landscape, with a little boy in blue and mauve holding a hat full of young birds from a nest; at his side, a barking spaniel. At the left, a dainty child in rose frock and round straw hat carrying bird cages suspended from a pole. In the foreground, a stream and flowering bank.

32¼ x 25¾ inches

Note: The figures derive from two compositions by Boucher, *Le Petit Dénicheur* and *Les Oiseaux en Cage,* from the Mame collection, Tours.

Companion to the preceding
From Jacques Seligmann, Paris, 1925

[See illustration]

JEAN HONORE FRAGONARD

French: 1732-1806

980. *BLIND MAN'S BUFF (LE COLIN-MAILLARD).* A young girl blindfolded, approaching stone steps in the foreground, wearing a frock with blue skirt and rose panniers, a youth behind her tickling her cheek with a straw; at the left, two animated infants, one lying on his back in rose and blue costume. Landscape background of trees and a flowering vine, with an old well visible to the left. 16 *x* 12¾ *inches*

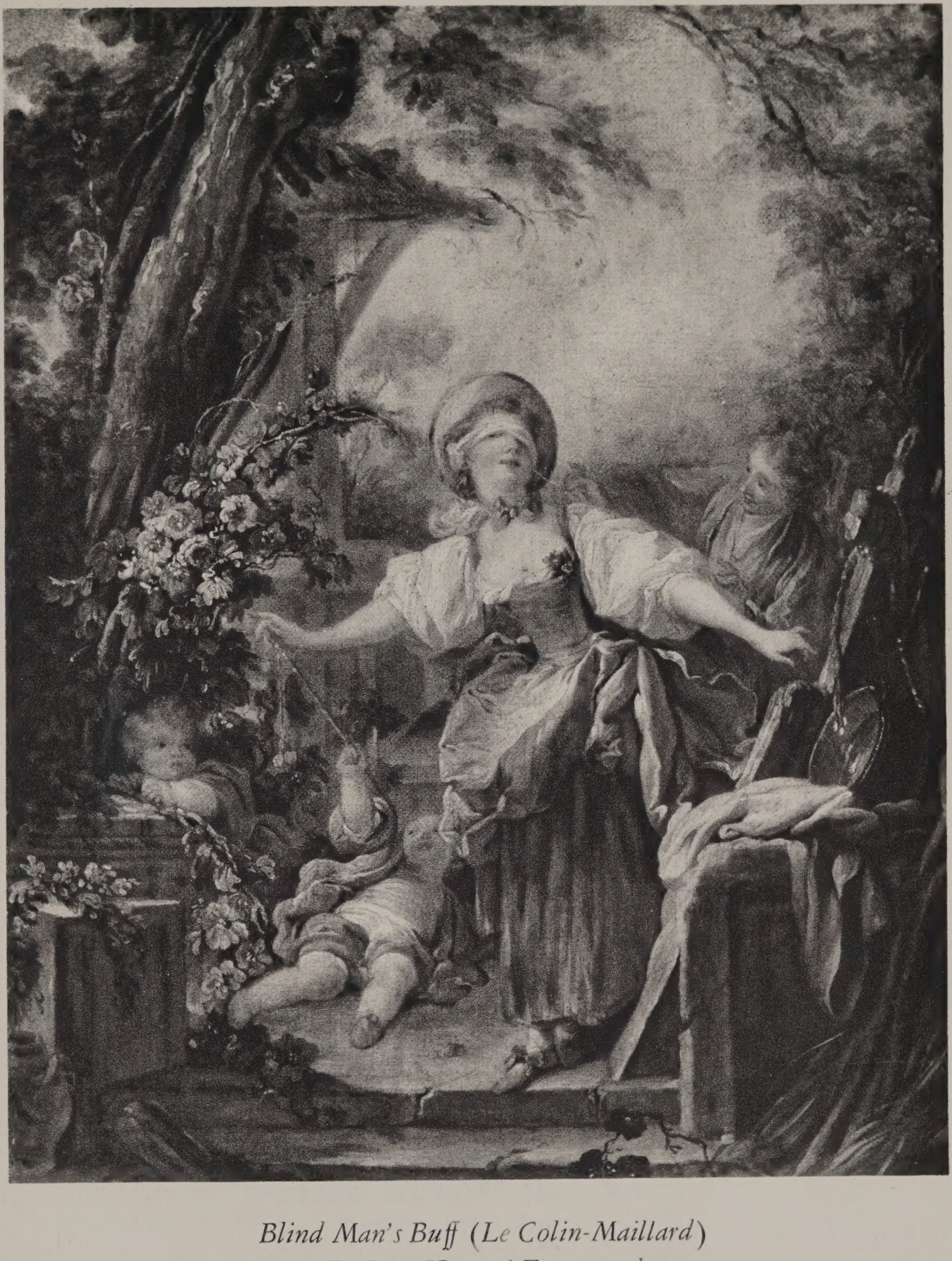
Note: M. Réau, in his article in the *Gazette des Beaux Arts* (*vide infra*) writes of the above painting (translation): "a picture of his early period known by the engraving by Beauvarlet. Since the engraving is dated 1760, it would follow that the painting was executed about 1755, before Fragonard left for the French Academy in Rome. The artist was at this period a pupil of Boucher . . . This charming composition, where Fragonard's personality already appears to dominate the teachings of his master, was apparently very successful because we know of not less than three replicas; a small canvas which has the exact dimensions of the print and which apparently served as the model for the engraving by Beauvarlet, one of larger dimensions . . . which with the companion picture *La Balançoire* was in the Morelle sale (May 3, 1786), and lastly a canvas . . . which was in the collection of Baron de Saint Julien, sold June 21, 1784. . . .

Fortunately the small canvas which Beauvarlet has so faithfully interpreted . . . is conserved in an English collection . . . Acquired perhaps from Fragonard himself by a great lady of French origin, the Marchioness Wellesley, née Gabrielle Rolland, who was related by marriage to the famous Duke of Wellington, the picture has always remained in her family: Sir William Dalby, the last owner obtaining it from Major Wellesley, who inherited it directly from the Duchess of Portland.

It is a delightful work painted in a gamut of exquisitely fresh colors . . . All of Fragonard is expressed . . . one senses the sensual perfume of Boucher but there is something more: an air of youth, a warmth, a provincial sprightliness which belongs only to Fragonard. It is not a banal imitation of a docile pupil without personality, but the *coup d'essai* of a painter marvelously gifted who has nothing more to learn from his master and no longer hesitates to fly on his own wings . . . An interval of twenty years separates the *Colin Maillard* acquired by the Louvre and the youthful product engraved by Beauvarlet."

Painted in 1754-56
Collection of the Marchioness Wellesley (née Hyacinthe Gabrielle Rolland)
Collection of the Duchess of Portland, her daughter
Collection of Major Wellesley, her cousin
Collection of Sir William Dalby, his descendant
From Jacques Seligmann & Co., Inc., New York, 1927
Exhibition Illustrating the Work of Fifteen Masters of the Eighteenth Century, 1928, no. 15
Engraved by Beauvarlet, 1760
Subject engraved in Baron Roger Portalis, *Honoré Fragonard, Sa Vie et son Oeuvre,* 1889, opp. p. 20
Subject engraved in Camille Mauclair, *Fragonard,* 1904, p. 65
Described and illustrated in Louis Réau, *Les Colin-Maillard de Fragonard,* Gazette des Beaux-Arts, March 1927, pp. 148-152, ill. opp. p. 148

[See photogravure illustration]



Blind Man's Buff (*Le Colin-Maillard*)
By Jean Honoré Fragonard

GUSTAVE JEAN JACQUET

FRENCH: 1846-1909

981. *PORTRAIT OF A LADY.* A fair-haired girl in plumed black hat and décolleté purple silk gown, portrayed at bust length glancing to the left. Signed at upper left J. JACQUET. 22 x 18½ *inches*

Purchased from the artist

JOHN JAMES MASQUERIER

BRITISH: 1778-1855

982. *MRS BLACKET, WIFE OF THE POET JOSEPH BLACKET.* Half-length figure to half left, the head turned glancing to the right; in light green gown with V-neck and white collar, a white turban binding her auburn hair; dark sky background. Signed at middle right with initials J. J. M. *Pastel:* 26¼ x 22 *inches*

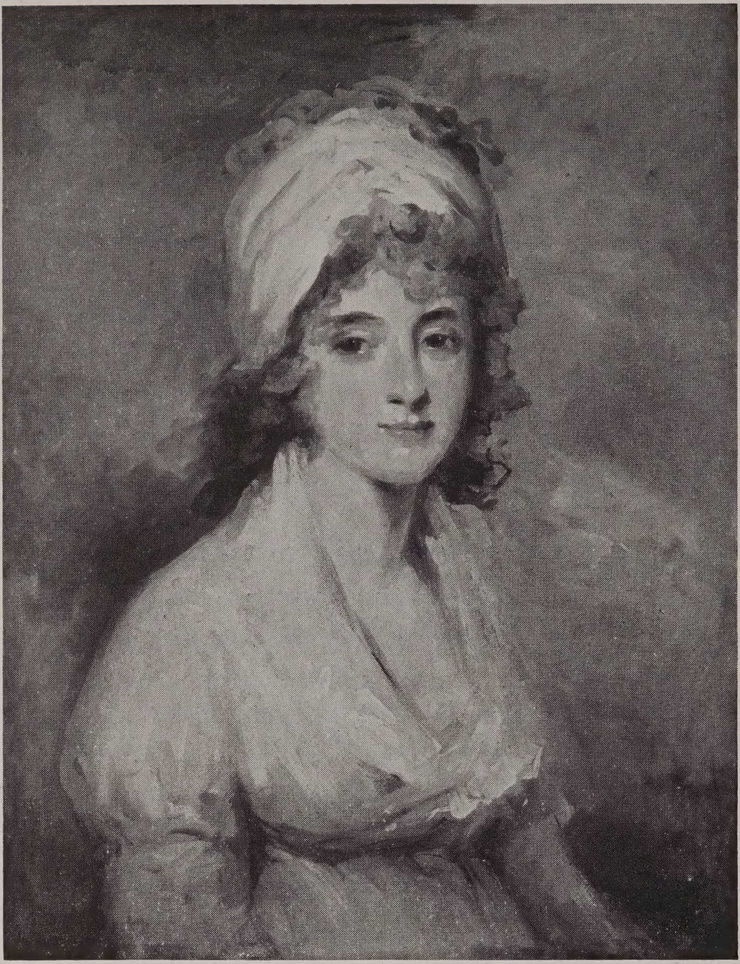
> *Note:* Mrs Blacket was the wife of Joseph Blacket, married in 1804; died three years later of consumption. Mr See (see below) in his description of the above portrait writes: "The artist in painting the portrait seems as if he had given to it all his heart and skill. A very fine pastel."

Painted in 1807
Collection of C. Johnson
From Jacques Seligmann, Paris, 1922
Described and illustrated in R. R. M. See, *Masquerier and his Circle,* 1922, p. 181, pl. XXXVI

WILLIAM REDMORE BIGG, R.A.

BRITISH: 1755-1828

983. *PORTRAIT OF A CHILD.* Full-length figure standing in profile before a flowering landscape, wearing a white frock with blue sash; a bird has flown from her open hand, a bird cage appearing on the ground at the right. 30 x 25 *inches*



[NUMBER 984]

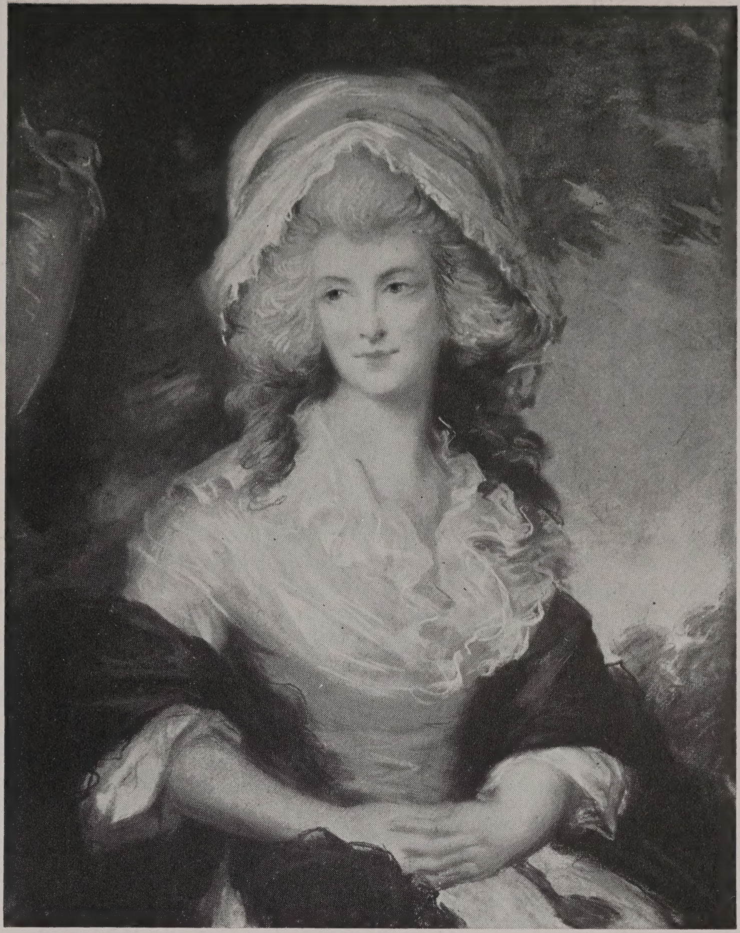
GEORGE CHINNERY

BRITISH: 1774-1852

984. *MISS CRAWLEY (AFTERWARDS MRS J. MOORE).* Portrayed at half length to half right looking toward the observer, in white dress with V-neck and white turban binding her powdered hair. Sky background. Signed at lower left G. CHINNERY and dated '99. *Watercolor and oil:* 25½ x 21 *inches*

Collection of R. M. See, Esq.
From Jacques Seligmann, Paris, 1917

[See illustration]



[NUMBER 985]

GAINSBOROUGH DUPONT

BRITISH: 1754-1797

985. *MRS HARRY LINTON OF FARNINGHAM.* Three-quarter-length figure seated before a landscape, portrayed in a white dress with ruffled fichu and blue sash, a black shawl about her arms and large blue and white mob-cap.

Pastel: 35 x 28 *inches*

> *Note:* "A charming lady belonging to a county family, who acquired during her lifetime a reputation for her artistic and literary tastes. She was a correspondent of Mrs Thrale, and a friend of Fanny Burney. A delicate pastel done about 1790, in which the artist succeeded in blending with the qualities derived from his uncle a certain distinctly French elegance. Belonging to Mrs L." (from R. R. M. See, *vide infra*).

Painted about 1789-90
From Jacques Seligmann, Paris, 1917
Exposition des Pastellistes Anglais du XVIII Siècle, Galerie Brunner, Paris, 1911
Illustrated in color in R. R. M. See, *English Pastels, 1750-1830,* 1911, opp. p. 254

[See illustration]

GEORGE ROMNEY

BRITISH: 1734-1802

986. *MRS CHRISTOPHER HORTON, AFTERWARDS H.R.H. ANNE, DUCHESS OF CUMBERLAND.* Seated before a column draped with crimson, at almost full length, her right arm extended and holding in her left hand a small volume. Her hair is loosely coiled, and she wears a voluminous pale green robe with short, puffed white sleeves ruffled at the elbows. At left is a prospect of wooded country and, above, a cloudy blue sky. 55¼ x 46¼ *inches*

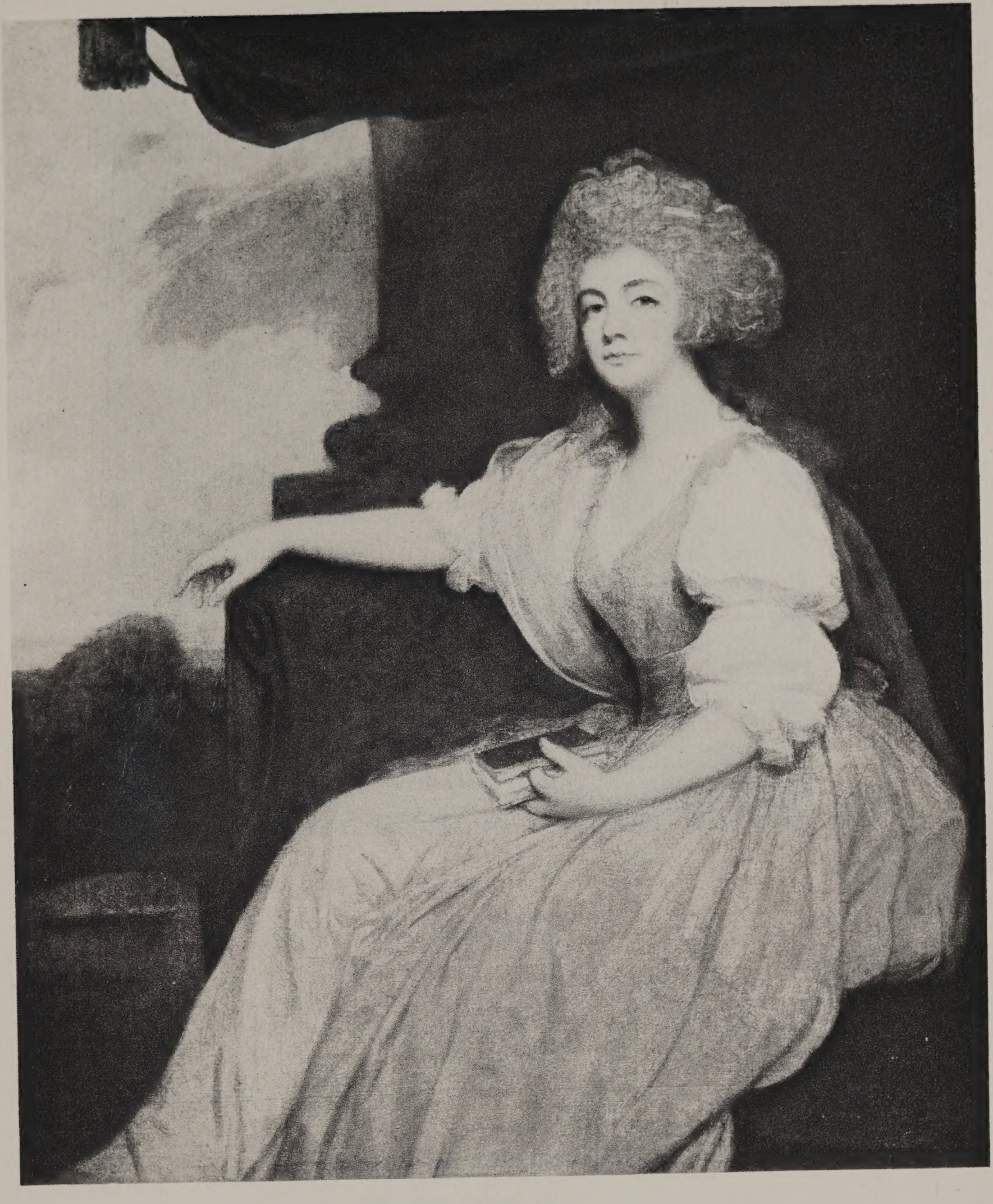
Anne, eldest daughter of Simon Luttrell, Esq., created Viscount Carhampton and Earl of Carhampton in 1785; married in 1765 Christopher Horton, Esq., of Catton Hall, Derbyshire, who died in 1769; secondly, in 1771, against the strongest opposition of the King, Henry Frederick, Duke of Cumberland, the brother of George III. At the time of her marriage with the Prince she was a "fascinating widow of twenty-four." Horace Walpole said of her, "She had the most amorous eyes in the world and eyelashes a yard long . . . was coquette beyond measure, artful as Cleopatra, and completely mistress of all her passions and projects." She died in 1809.

Her brother, Henry Lawes Luttrell, a well-known soldier and politician, opposed Wilkes in the parliamentary election for Middlesex in 1769; James Luttrell was a distinguished navy officer and commander of the 'Mediator'.

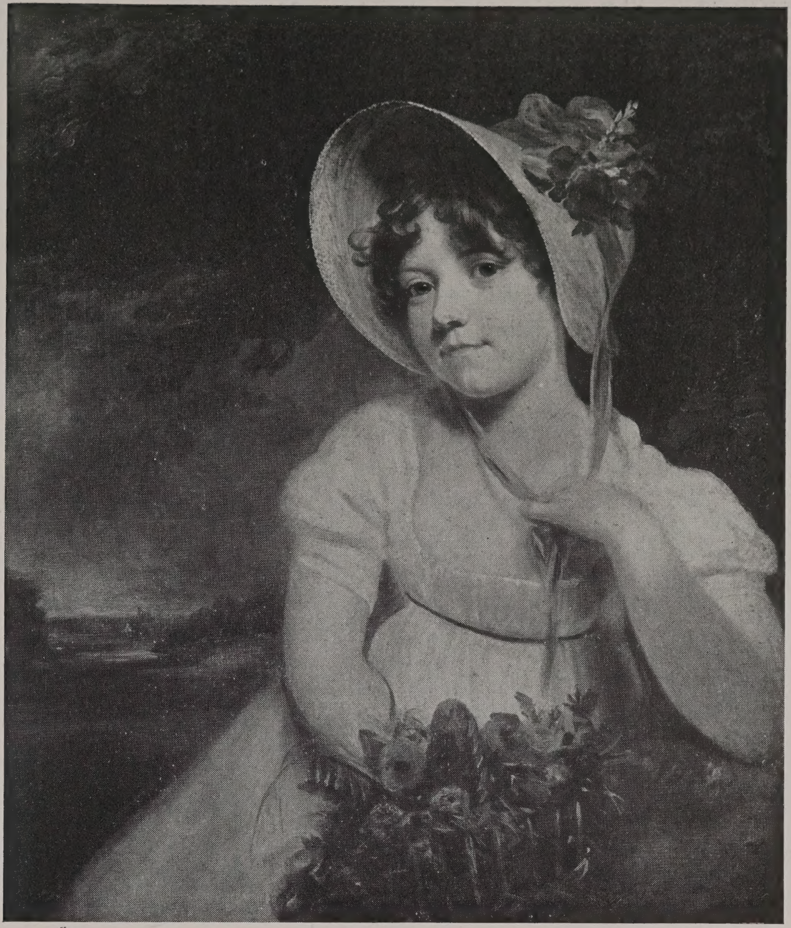
Mr Lionel Cust in *Buckingham and Windsor Palace Collections,* gives the following account of the sitter: "Among Gainsborough's many fashionable sitters at Bath were a young couple, recently married, Mr and Mrs Christopher Horton, of Catton Hall in Derbyshire . . . The fair Mrs Horton seemed to have the world at her feet, but fate intervened, since the death of her infant child was followed in a few days by that of her husband, to whom she appears to have been devotedly attached. Before many years were out since her bereavement the young widow made her appearance again in fashionable society. Tall, dignified and haughty, with a sharp wit added to the languorous airs of a coquette, Mrs Horton was sufficiently mistress of herself to be able to attract admirers without endangering her reputation . . . Among the butterflies and moths that buzzed around this shining light was Henry Frederick, Duke of Cumberland, the youngest brother of the reigning Sovereign, George III . . . To the public it [the marriage] was but a nine days' wonder, and a subject for gossip, but to the King his brother's marriage caused intense disgust and grief." The account continues with the story of her elevation to royal rank, and of the court of Cumberland House and its friendship with the heir apparent, and the position in society of the Duchess of Cumberland after the death of her husband in September, 1790. The marriage was the direct cause of the passage of the Royal Marriage Act of 1818. Sittings recorded in the *Memoirs,* p. 199, on April 16, 1788, to April 4, 1789.

Painted in 1788-9
Collection of Lady Horton, Catton Hall, Derbyshire
Collection of Lord Wenlock, Escrick Park, Yorks
From M. Knoedler & Co., Inc., New York
Collection of Elbert H. Gary, New York, 1928
National Portrait Exhibition, London, 1867
Described in Ward & Roberts, *Romney,* 1904, vol. II, p. 37 (as the *Duchess of Cumberland*)
Recorded in George Paston, *George Romney,* 1903, pp. 108 and 193

[See photogravure illustration]



Mrs Christopher Horton, Afterwards H.R.H. Anne Duchess of Cumberland
By George Romney



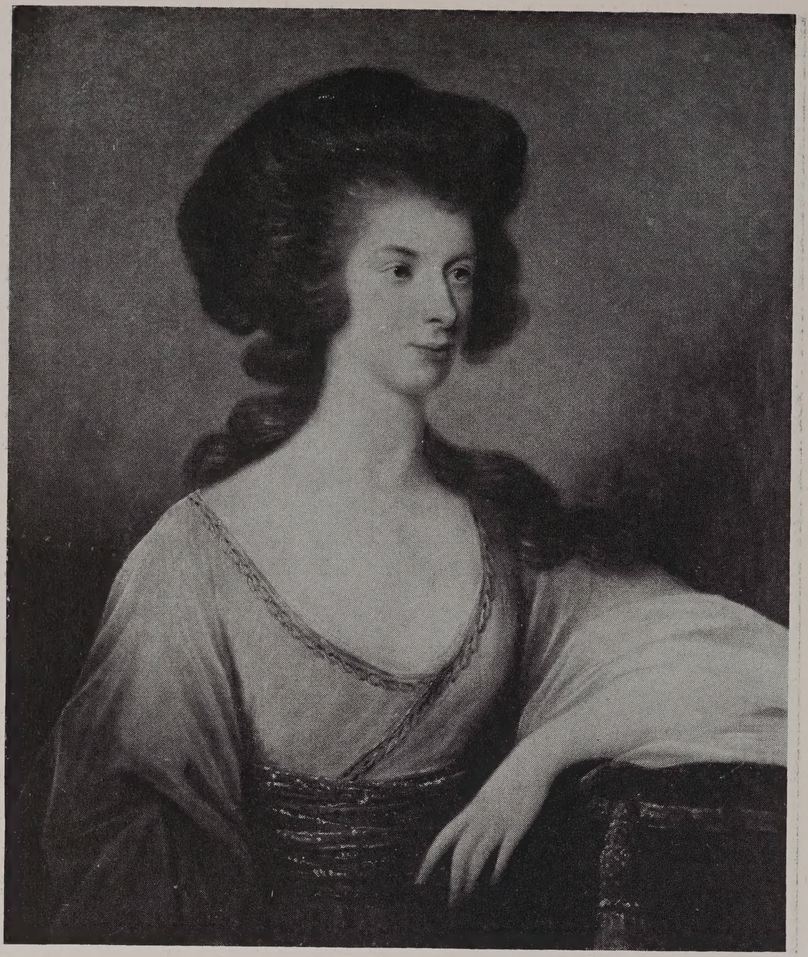
[NUMBER 987]

JAMES NORTHCOTE, R.A.

BRITISH: 1746-1831

987. *CHILD WITH LEGHORN BONNET.* Three-quarter-length figure of a child in white frock, holding the rose strings of a flower-trimmed straw bonnet and leaning against an embankment, upon which she holds a basket of flowers. Landscape background. 30 x 25 *inches*

[See illustration]



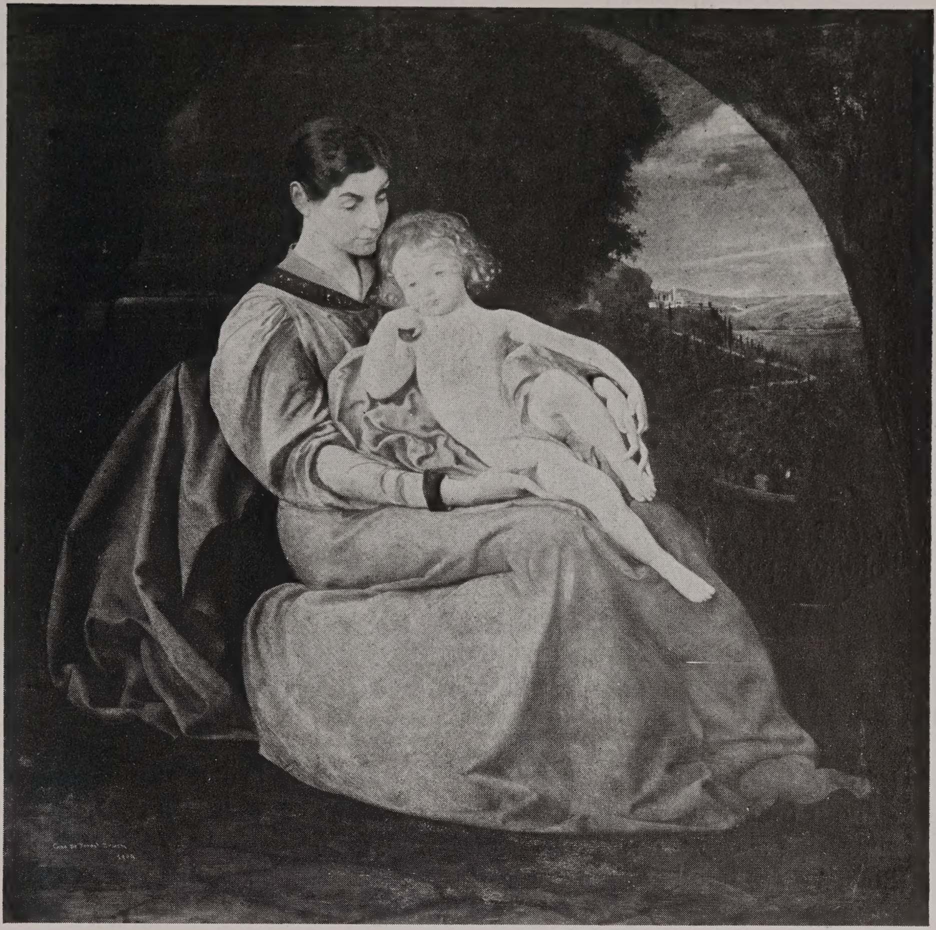
[NUMBER 988]

RICHARD COSWAY, R.A.

BRITISH: 1740-1821

988. *MRS COMBE.* Half-length portrait facing half right of a young woman in a mauve low-necked gown with gold sash, resting her left arm upon a crimson velvet cushion. Light greenish gray background. 30 x 25 *inches*

[See illustration]



[NUMBER 989]

GEORGE DE FOREST BRUSH, N.A.

AMERICAN: b. 1855

989. *MOTHER AND CHILD.* A young auburn-haired woman in scarlet and rose gown, seated upon a terrace overlooking a distant view of an Italian countryside with a sea in the distance; she holds a nude child upon an olive green drapery on her knees. Signed twice at lower left GEORGE DE FOREST BRUSH and dated 1909.

Cradled panel: 29 x 28¼ *inches*

> *Note:* A painting somewhat similar in composition is in the Art Institute, Chicago. The subject is the artist's wife and child. Other portrait groups of the artist's wife and children are in the Metropolitan Museum of Art, New York, and the Pennsylvania Academy of Fine Arts, Philadelphia.

Purchased from the artist
From M. Knoedler & Co., Inc., New York, 1912
Exhibited at the National Academy of Design, New York

[See illustration]

LAURA THERESA ALMA-TADEMA

BRITISH: 1852-1909

990. *THE PERSISTENT READER.* A seventeenth century Dutch interior with a gentleman in black seated before an open casement window, reading, a lady in shell pink gown holding a leghorn hat and leaning against a table covered with a blue rug. At the left, the corner of a mantel; in the right foreground, a harpsichord. Signed upon a volume at lower right LAURA THER. . . ALMA-TADEMA, opus LXXXVIII. *Panel:* 24 x 18¾ *inches*

Purchased from the artist

From M. Knoedler & Co., Inc., New York

GUSTAVE DORE

FRENCH: 1832-1883

991. *LOUIS XIII HALBERDIER.* A man in scarlet coat with gorget and white ruff, holding a pole arm, mounted on a black charger. Signed at lower right G. DORÉ. 24¼ x 20 *inches*

MARTIN RICO Y ORTEGO

SPANISH: 1833-1908

992. *VENETIAN SCENE.* Gondolas with figures in bright costumes plying the smooth blue waters before the balustraded white wall of a garden, a church appearing above the tree tops; palaces bordering the canal in the left distance. Signed on the wall at right RICO. 11¾ x 21½ *inches*

Collection of Emerson McMillin, New York, 1913

WILLEM MARIS

DUTCH: 1844-1910

993. *RIVER IN HOLLAND.* A boy in a scow moored by a reedy bank in the foreground, cows grazing in the light green grass beyond; in the distance, windmills on the low horizon and, at the right, a wide gray river with sailing vessels. Signed at lower right WILLEM MARIS. 21½ x 29 *inches*

From Arthur Tooth & Sons, London

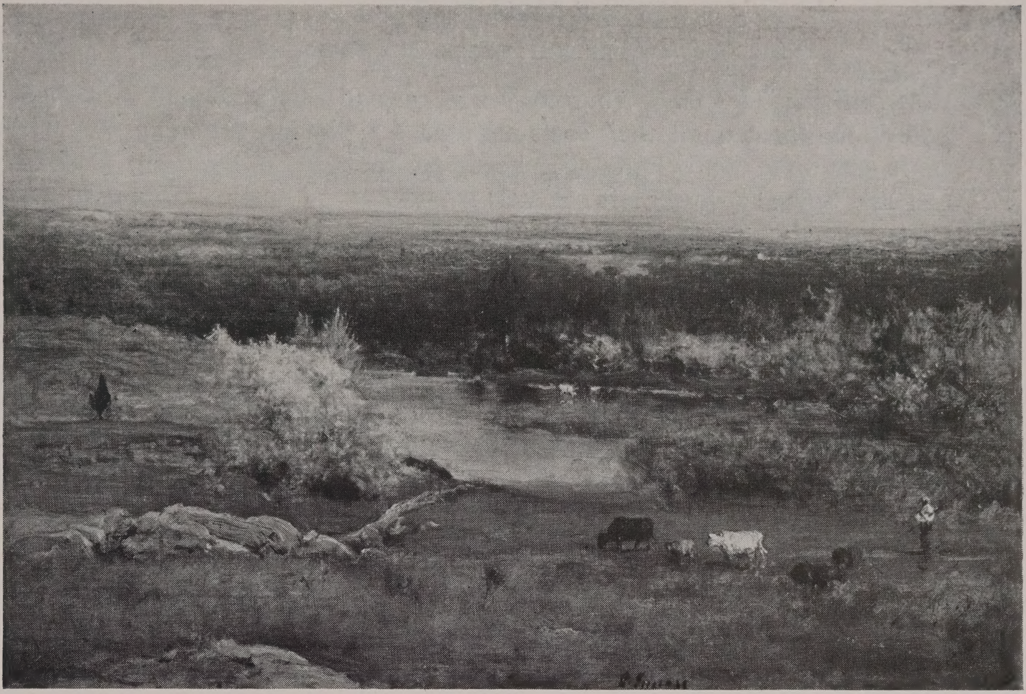
From M. Knoedler & Co., Inc., New York

World's Columbian Exposition, Chicago, 1893

JOHN THOMAS SERRES

BRITISH: 1759-1825

994. *COWES, ISLE OF WIGHT.* Fishing sloops upon the choppy water of a harbor, before the houses of a town upon the shore, with figures in dinghies drawing alongside. 16¼ x 23 *inches*



[NUMBER 995]

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

995. *RIVER LANDSCAPE.* Cattle grazing in a green meadow which slopes to the bank of a winding river; other cattle appearing on the farther shore. Low russet trees enclose the right middle distance before the far view of open country. At the right the figure of a herdsman. Signed below G. INNESS. 16 *x* 24 *inches*

[See illustration]

JOSEF ISRAELS

DUTCH: 1824-1911

996. *FAGOT GATHERERS.* A woodland scene with a peasant in blue shirt and sabots, trimming a branch. Signed at lower left J. ISRAELS.
Panel: 10¾ *x* 7¾ *inches*

EMILE VAN MARCKE

French: 1827-1890

997. *CATTLE PASTURING.* Four cows with several calves wading in a shallow pool in the foreground, their coats brightened by the late afternoon sun. Other cattle grazing in the background, a herdsman appearing at the right. Dark overcast sky. Signed at lower left EM. VAN MARCKE. 19 *x* 25¾ *inches*

Collection of Philip Van Volkenburgh, New York, 1917

ALBERT NEUHUYS

Dutch: 1844-1914

998. *GIRL KNITTING.* A young peasant girl in blue apron and sabots seated in a dark cottage interior, knitting in the light of an invisible window, a cat purring by her knee. Signed at lower right A. NEUHUYS. 14¼ *x* 11 *inches*

From Boussod Valadon et Cie., Paris
From M. Knoedler & Co., Inc., New York

DIRK WIJNTRANK

Dutch: 1625-1687

999. *LANDSCAPE WITH FIGURES.* Hilly landscape with a house in the foreground bordering a stream; a man fishes from the shore, and two figures are conversing on the roadway at the right, other figures beyond. Signed illegibly on a log at right. *Cradled panel:* 15¼ *x* 19½ *inches*

BERNARD DE HOOG

Dutch: b. 1867

1000. *MOTHER AND CHILDREN.* Flagged interior of a cottage with a woman seated before a burning hearth holding a baby in a white frock upon her knees, another child in blue and white standing on the floor beside her. Signed at lower right BERNARD DE HOOG. 19¾ *x* 15¾ *inches*

Collection of Edward V. W. Rossiter, New York, 1922
Collection by Payson T. Thompson, New York, 1928

GEORGES JAN HENDRICK POGGENBEEK

Dutch: 1853-1903

1001. *COW'S PASTURING.* A Dutch landscape with a wide green meadow in the foreground enclosed by a low fence and pollard willows at the left, where six cows are resting and grazing. Signed at lower left GEO. POGGENBEEK and dated '86. *Watercolor:* 14¾ *x* 20¼ *inches*

[END OF SIXTH SESSION]

SEVENTH SESSION

Thursday, May 1, 1941, at 2 p. m.

CATALOGUE NUMBERS 1002 TO 1166 INCLUSIVE

GOTHIC AND RENAISSANCE WATCHES BOXWOOD AND IVORY CARVINGS ENAMELS AND OTHER OBJETS DE VERTU

1002. Four Armorial Fob Seals *XVII-XVIII Century*
One of silver and agate, the other three of cut steel. [Lot.]

1003. Engraved Gilded Silver Lozenge-Shaped Watch *German, circa 1620*
The exterior engraved or flat-chased with *putti,* armorial escutcheon, and foliage. Back of movement inscribed *R. Hills.* *Height 1¾ inches*

1004. Three Antique Cameos
Head of a man in laurel wreath, probably George Washington; a lady of the Court of Louis XV, in brooch set with brilliants; head of a man, in the antique style. [Lot.]

1005. Carved Boxwood Medallion of Hans Bock *German, dated 1557*
Bust of a bearded man, framed with the legend: *Hans Bock was Alt. 42 Ior, 1557.* *Diameter 1¾ inches*
Collection Felix, Leipzig
Collection Spitzer, 1893

1006. Carved Boxwood Medallion *German, XVI Century*
Meticulously carved on both sides with the Nativity and the Annunciation, framed in descriptive legends. *Diameter 2 inches*

1007. Wrought Gilded Bronze Miniature Table Clock
Nuremberg, XVI Century
Of circular watch form, exterior and interior chased with scrolling foliations and hunting scenes; the hinged bottom opens to disclose the clock movement and also a quadrant. In case. *Diameter 1¾ inches*
Collection of Prof. Luigi Grassi, New York, 1927

1008. THREE SMALL NIELLO SILVER PLAQUETTES *XVII Century*
Depicting a bishop and two New Testament subjects. Together with a Spanish filigree silver locket from a statuette of the Virgin. [Lot.]

1009. REGENCE CHASED SILVER WATCH *French or Swiss, circa* 1730
Plain silver inner case, the outer case chased with an Oriental potentate receiving a European envoy. Dial inscribed *Wilhelm Oferman.* *Diameter 2¼ inches*

1010. CARVED BOXWOOD MEDALLION OF GEORG ZORER *German, dated* 1528
Bust portrait in profile to the right; with the name and date *Georg Zorer* XXVIII M.D. XXVIII. Framed. *Diameter 2 inches*

Collection Spitzer, 1893

1011. ENGRAVED SILVER BOOK-SHAPED WATCH *Henry Lerbart, Strasburg, circa* 1650
In the form of a tiny book, the exterior engraved with the Crucifixion and Resurrection; interior with the Nativity and inscribed with the maker's name.
Length 2¼ inches

1012. GOTHIC CARVED IVORY PLAQUETTE *French, XIV Century*
Fragment depicting the crucified Christ between the two Marys, within a crocketed niche. *Height 2½ inches*

1013. ENGRAVED SILVER POWDER FLASK-SHAPED WATCH
Martin Loller, German, circa 1600
In the form of a powder flask, the hinged covers and interior superbly engraved and chased with hunting scenes and inscribed *Martin Loller.* *Length 3 inches*

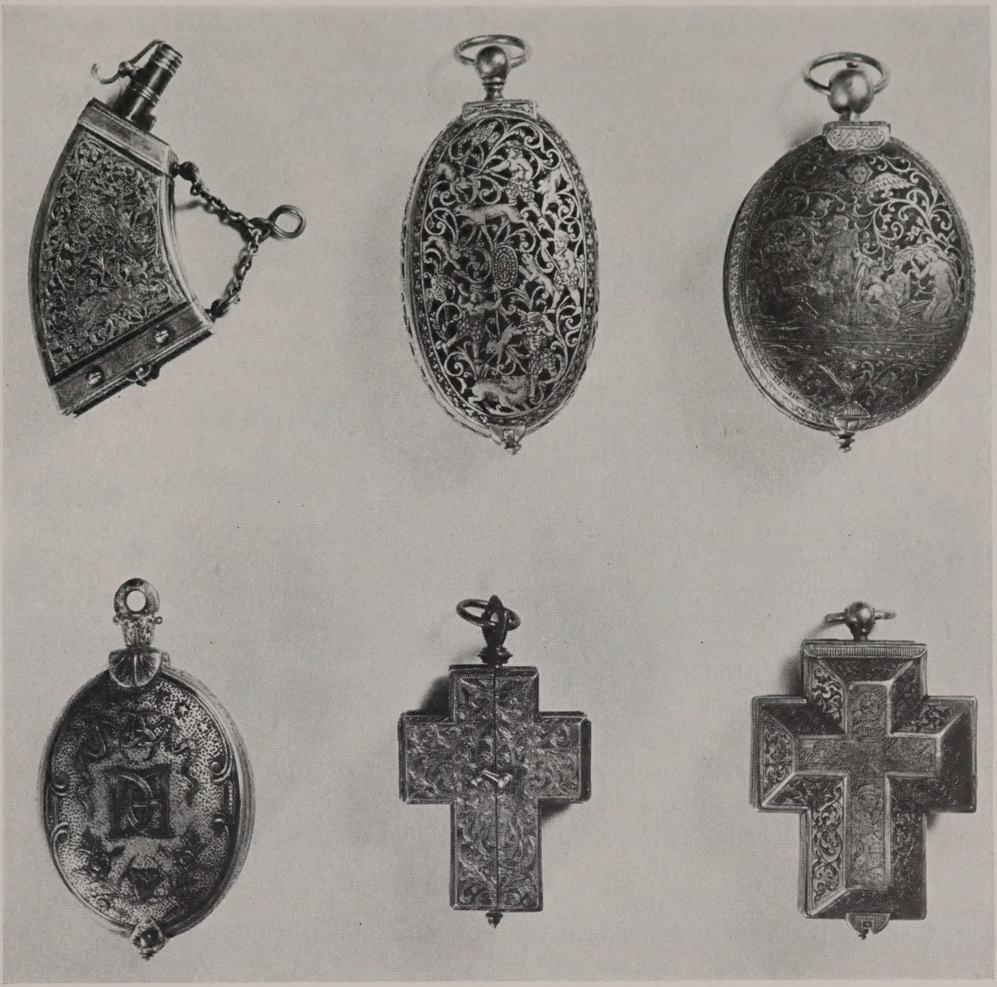
[See illustration]

1014. AJOURÉ SILVER OVAL WATCH *Nicklaus Rugendas, Augsburg, circa* 1610
Oval case with hinged back and front, superbly pierced and engraved with hunting scenes; the gilded back plate inscribed *Nicklaus Rugend.* In silver-mounted leather case. *Length 2¾ inches*

[See illustration]

1015. ENGRAVED SILVER AND GILDED BRONZE WATCH *Roger, Angers, circa* 1620
Oval case, the silver back and front intricately engraved with the story of Esther, also a group of nymphs. Back plate of movement inscribed *Roger à Angers.*
Length 2½ inches

[See illustration]



[1016] [1017] [1018]

AT TOP: NUMBERS 1013-1014-1015

1016. CHASED SILVER AND GILDED BRONZE WATCH

Nicolas Nourry, Gisors, circa 1620

Oval case of gilded bronze *plaqué* with silver, the hinged back and front chased with the arms of France and a monogram. Dial finely engraved with allegorical figures and flowers. Back of movement inscribed *Norry à Gisors.*

[See illustration]

1017. ENGRAVED SILVER CRUCIFORM WATCH *C. Schmits, Berlin, circa* 1600

In the form of a cross, with double hinged front and back; interior and exterior intricately engraved and chased with foliage. Movement inscribed *C. Schmits, Berlin.* *Height* 1¾ *inches*

[See illustration]

1018. ENGRAVED GILDED SILVER CRUCIFORM WATCH *Timolly, Aix, circa* 1600
In the form of a cross, the hinged back and front engraved with a Crucifixion scene and emblems of the Passion; interior also intricately engraved and inscribed *Timolly, Aix.* *Height* 2¼ *inches*
[See illustration]

1019. CHASED SILVER WATCH *Denis Bordier, Geneva, circa* 1670
Oval case with hinged back and front, finely chased with scenes from the story of Esther, the dial with Renaissance grotesques. Back of movement inscribed *Denis Bordier.* *Height* 2¾ *inches*

1020. THREE SILVER BIBELOTS
Oval locket framed in carved ivory relief of the Madonna and Child and Samson and Delilah; engraved crystal portrait of a cardinal, in silver filigree frame; a cruciform reliquary of Byzantine design, inset with colored stones. [Lot.]

1021. CARVED BOXWOOD MEDALLION *German, XVI Century*
Head of a bearded man, probably Michelangelo. Unsigned.
Diameter 2⅞ *inches*

1022. ENGRAVED HORN AND SILVER SOLAR WATCH *B. Loud, Dieppe, circa* 1650
In square case of clear horn, handsomely engraved. *Width* 2¼ *inches*

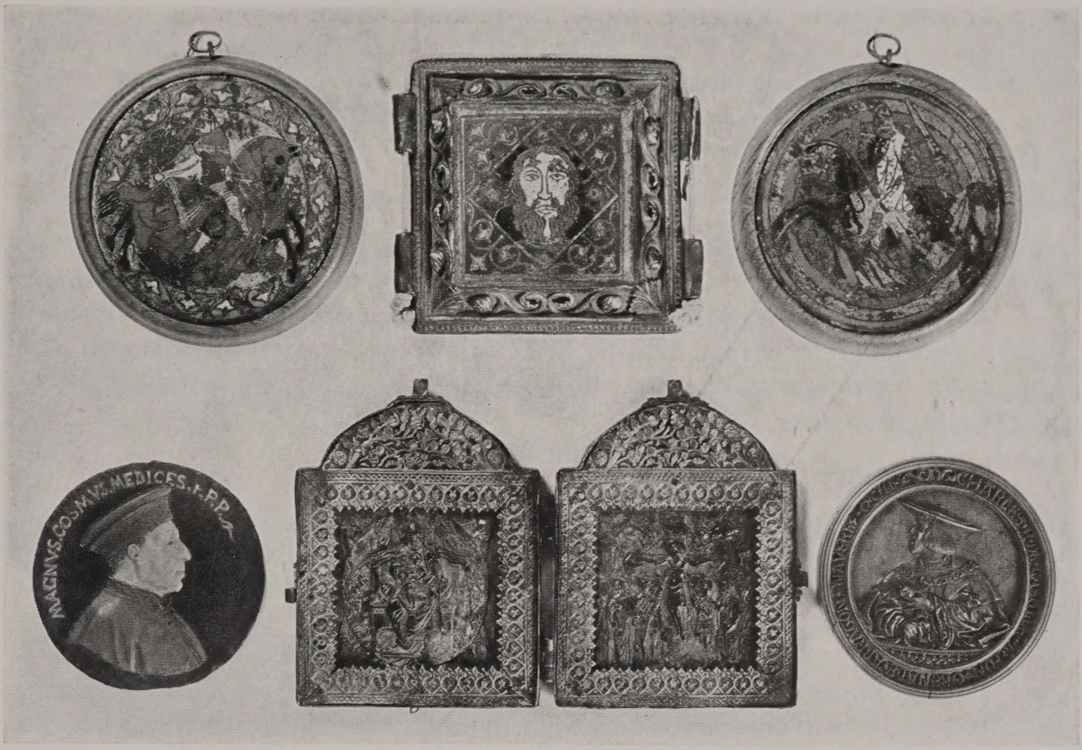
1023. BONE AND BRASS BOOK-SHAPED WATCH *Möllinger, Neustadt, circa* 1650
In the form of a missal, the hinged bone covers carved on the interior with the "Rape of the Sabine Women". Dial inscribed *Möllinger, Neustatt.*
Height 2½ *inches*

1024. CARVED BOXWOOD MEDALLION OF PRINCE RAIMUND FÜGGER
German, dated 1527
Head in profile to the left of a bearded man, in the antique style; reverse, showing two *fleurs de lis* on shield and the legend: *Raimund Függer August Vin.* MD. XXVII Æ XXXVII. *Diameter* 2¼ *inches*
Collection Spitzer, 1893

1025. CARVED RAM'S HORN COUPE *Italian, XVI Century*
The exterior intricately carved in low relief with a figure of a mounted nobleman, also heraldic lions among leaf *rinceaux;* terminates in a carved bust of an Oriental. *Height* 3¼ *inches*

1026. CHASED AND ENAMELED GOLD OVAL WATCH *French,* 1610-20
The case finely chased with nude figures embracing in a garden of flowers, the background filled in with dark enamel. *Height* 2¾ *inches*

Illustration of number 1018 *appears on the preceding page.*



[1029] [1030] [1031]

TOP ROW: NUMBERS 1027-1028-1027

1027. TWO CHAMPLEVÉ ENAMEL MEDALLIONS *English, XIV Century*
Depicting mounted knights in armor, with swords and shield, in a running border of vine ornament. Framed. *Diameter 3½ inches*
Collection Carmichael, London
From Arnold Seligmann, Rey, Inc., New York
[See illustration of two]

1028. CHAMPLEVÉ ENAMEL PLAQUE *Italian, XIII Century*
Coffered square plaque of bronze, depicting the face of the Savior, inlaid in red and green enamels and with leaf arabesques in gold. Probably from a reliquary. *Width 4 inches*
Collection Carmichael, London
From Arnold Seligmann, Rey, Inc., New York
[See illustration]

1029. WAX PORTRAIT MEDALLION OF COSIMO DE' MEDICI *Italian, XVI Century*
Bust in profile to the right of a man in red hat and cloak, also the legend *Magnus Cosmus Medices I.P.P.* *Diameter 3¼ inches*
[See illustration]

1030. GOTHIC CARVED BOXWOOD AND GILDED SILVER DIPTYCH
Spanish(?), XVI Century
Diptych with richly pierced and chased frame of gilded silver, in ornate Gothic style, containing two *bas reliefs* carved with the Crucifixion and the Holy Trinity.
Width open 7 inches
[See illustration]

1031. CARVED BOXWOOD MEDALLION OF THE EMPEROR CHARLES V
German, XVI Century
In profile to the left, wearing rich robes and wide hat and holding a pomegranate. Framed with the legend *Charles. R. de Castille, Lecon, Grenade, Arragon, Naverre, Cecille.* Small repair to rim. *Diameter 3¼ inches*
Collection Spitzer, 1893
[See illustration]

1032. GOTHIC CARVED IVORY PLAQUETTE *French, Late XIII Century*
Carved in *bas relief* with the Resurrection, Christ with a banner emerging from a round tomb, about which are four sleeping soldiers. One corner abraded.
Height 3¼ inches

1033. CARVED BOXWOOD MEDALLION *German, XVI Century*
Bust of a man in fur cape and wide hat, in profile to the left. *Diameter 3 inches*
Collection Spitzer, 1893

1034. CARVED ALABASTER PORTRAIT MEDALLION OF A LADY *Burgundian, dated* 1528
A lady of rank, in profile to the right, wearing flat hat, her hair dressed in two long braids. Brass frame of later date. *Diameter 3¼ inches*

1035. THREE IVORY BIBELOTS
Figurine of Juno; a gold-mounted needle case; and an astronomical watch. [Lot.]

1036. CARVED BOXWOOD MEDALLION *German, XVI Century*
Portrait of a man in fur coat and wide hat. *Diameter 3½ inches*
Collection Spitzer, 1893

1037. CARVED IVORY MEDALLION OF FERDINAND KING OF ROME
German, XVI Century
Bust in profile to the left, wearing fur coat and wide hat. Framed in the legend *Ferdinandus Rex Rom,* also with the initials of Albrecht Dürer.
Diameter 2¾ inches

Illustration of numbers 1030 *and* 1031 *appears on the preceding page.*

1038. GEORGE III REPOUSSÉ SILVER WATCH *J. Wilders, London, circa* 1765
Plain silver inner case, the outer case *repoussé* with rococo figures, dancing to music; painted enamel dial. Together with a gilded bronze watch by Jacques Soret of Geneva. [Lot.]

1039. GOTHIC CARVED IVORY PLAQUETTE *Franco-Flemish, XIV Century*
Carved in *bas relief* with the Angel and Virgin of the Annunciation, flanking an urn of lilies. *Length* 3 *inches*

1040. SILVER-MOUNTED IVORY TOILET BOX *Siculo-Arab, XIV Century*
Cylindrical box and cover with narrow radial hasps of silver springing from a central oak apple finial. *Height* 4 *inches*

1041. LIMOGES GRISAILLE ENAMEL PHIALE *Jean Penicaud III, French: XVI Century*
Small circular plaque with bossed centre, decorated *en camaïeu* with profile heads on a black ground, amid gilded scrollings. Minor restorations.
Diameter 5¼ *inches*
From the Fitzhenry Collection, London, 1915

1042. CARVED IVORY PORTRAIT BUST *Johann Christoph Lücke, German:* 1703-1780
David Doormann (d.1750), Burgermeister of Hamburg, in loose robe and open shirt. Signed on back with monogram. *Height* 5¼ *inches*

1043. PAIR RENAISSANCE GILDED SILVER SALTS
Christoph Lencker, Augsburg, circa 1585
Bowl with nulled rim set in square table stand with strap scrollings at the corners and *ajouré* valances centring bearded mascarons; supported by four winged caryatids upon C-scrolls; ball feet *Width* 3¼ *inches*

1044. FOUR SILVER BIBELOTS *XVII-XVIII Century*
Two Russian niello silver snuff boxes; Flemish pomade box engraved with sacred subjects; and a Hebraic tablet of laws. [Lot.]

1045. CARVED BOXWOOD MEDALLION OF THE EMPEROR CHARLES V
German, dated 1520
In profile to the left, framed in a Latin inscription and bearing the date. The contemporary frame pierced and carved with the arms of the Holy Roman Empire, strapwork, animals, and masks. *Diameter* 4 *inches*
Collection Spitzer, 1893

1046. Gothic Dinanderie Inkholder *French, Late XV Century*
Drum-shaped, the sides pierced with panels of Gothic tracery ornament; blue enamel liner and loose lead inkpot. *Height 1¾ inches*

1047. Gothic Carved Ivory Plaquette *Ile de France, Early XIV Century*
Exquisitely carved with three scenes depicting a nun educating three young girls, a maiden spinning, and a forester with spear kneeling before her, beneath an arcade of nine traceried and crocketed arches. *Length 4⅛ inches*

[See illustration]

1048. Gothic Carved, Polychromed and Parcel-Gilded Ivory Diptych
English, XIV Century
Beautifully carved in bold relief, heightened with gilding and red and green polychrome, apparently original, with four scenes from the Life of the Virgin: the Coronation, the Virgin with S. Anne and S. Elizabeth, the Death of the Virgin, and the Adoration of the Magi, with the Virgin and Child. Has case.
Height 7⅛ inches; width 7 inches

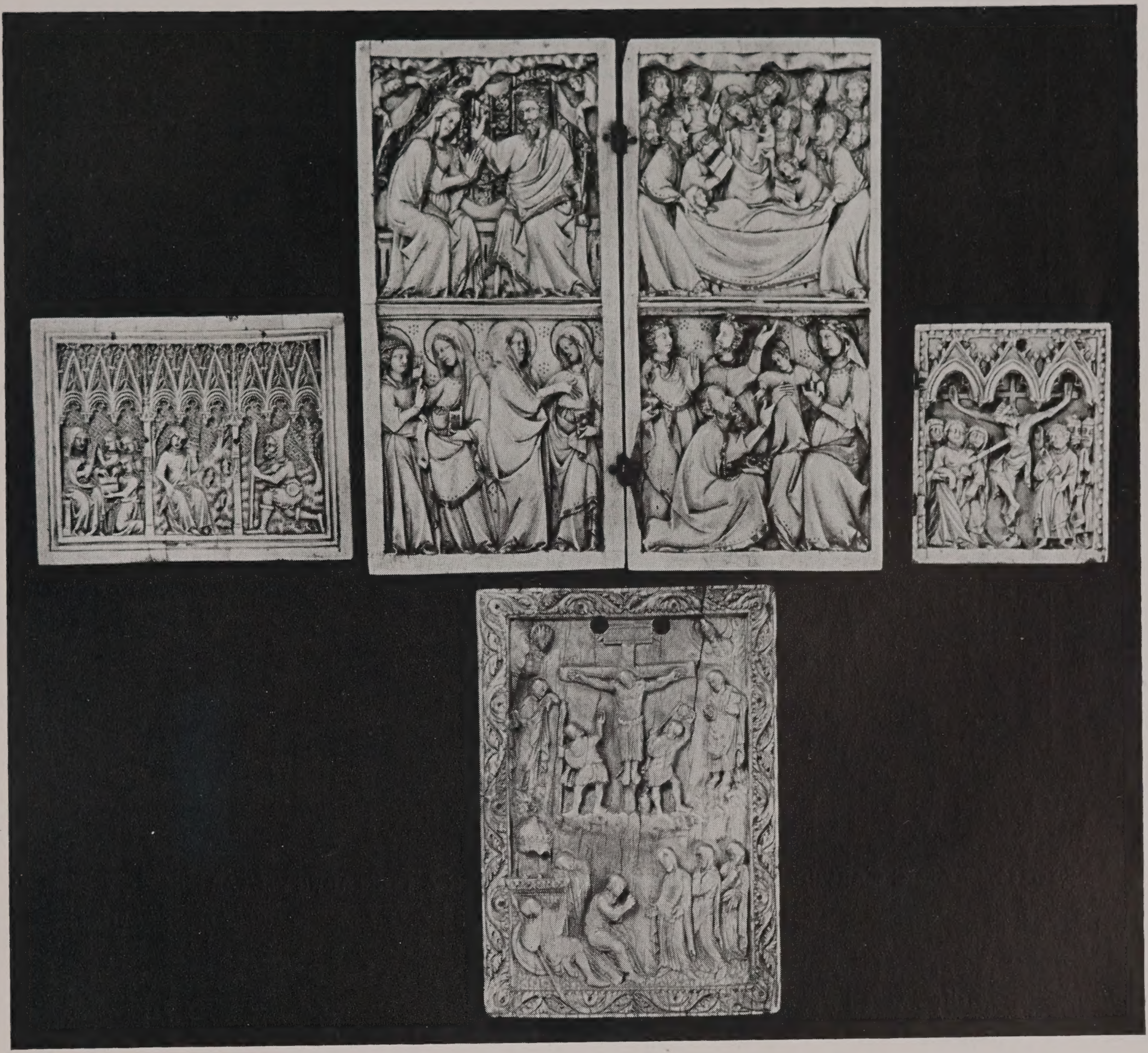
[See illustration]

1049. Gothic Carved Ivory Plaquette *French, XIV Century*
The Crucifixion, with Christ stabbed by a spear, between citizens, with the swooning Virgin at the left supported by two women; beneath a crocketed triple arch.
Height 3¼ inches

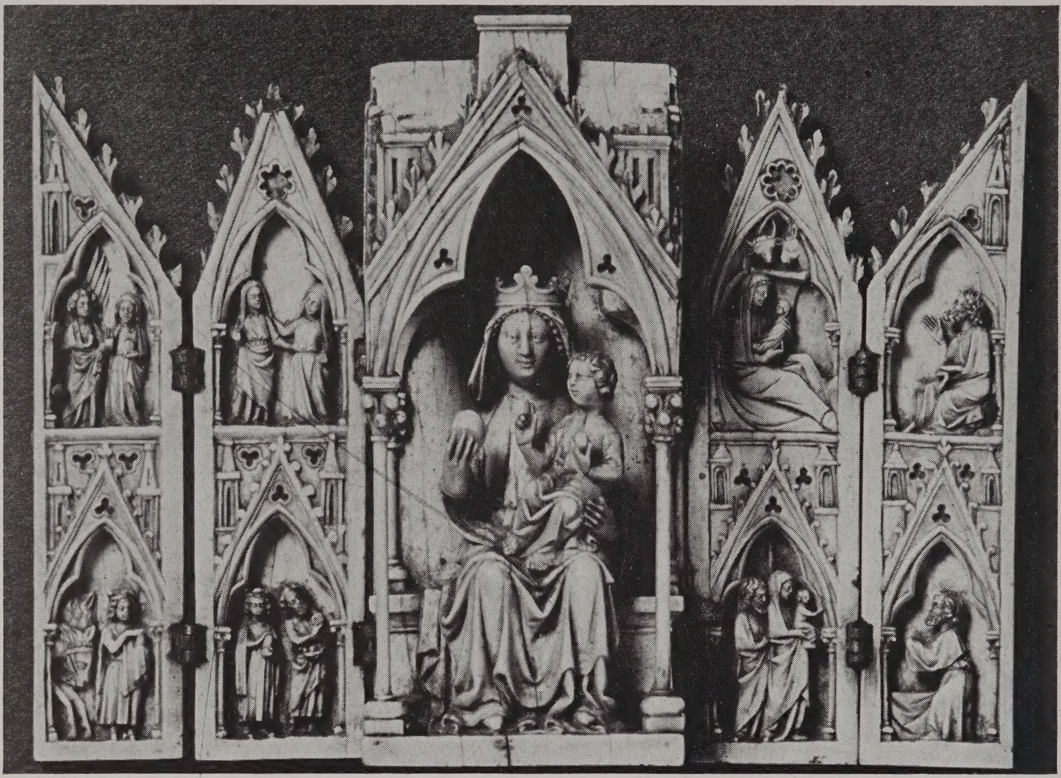
[See illustration]

1050. Byzantine Carved Ivory Plaque *VIII-IX Century*
Depicting Christ crucified, flanked by figures of two Roman soldiers, one with spear, the other with sponge and reed, between mourning figures with angels in the clouds; below appears a procession of female mourners before a tomb with a guardian soldier. Border of undulating foliage. Deep yellowish brown patina. Rare. *Height 5¾ inches*

[See illustration]



[1047] NUMBERS 1048 ABOVE 1050 [1049]



[NUMBER 1051]

1051. GOTHIC CARVED IVORY POLYPTYCH, FORMING A PORTABLE ALTAR

Ile de France, Early XIV Century

In the centre, beneath a carved Gothic canopy, is seated the crowned Virgin with the Child on her left knee and holding an apple on her right hand, the figures fully carved in the round. The wings each show four vignettes containing two figures within Gothic niches, forming scenes: the Annunciation, and the Meeting with S. Anne; the Gifts of the Magi; the Holy Family in the Manger; and the Adoration of the Shepherds. In folding case.

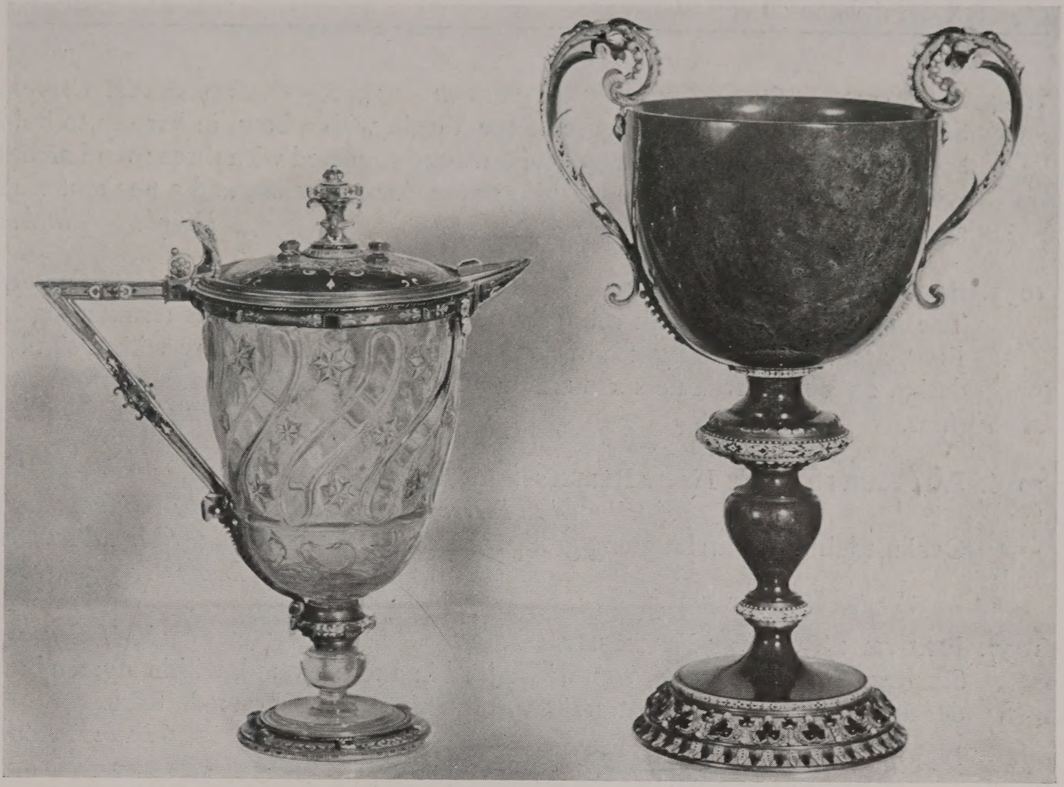
Height 3¾ inches; length 5¼ inches

Note: This exceptionally beautiful Gothic work of art, which still shows in the central group a Romanesque influence, is a well-known carving and was considered by Dr W. von Bode to have been executed about the year 1300 A.D. The figures show an engaging freedom of composition for such an early work.

Collection of Count Schuwaloff, former Minister of the Russian Empire, St. Petersburg

From Jacques Seligmann, New York

[See illustration]



[NUMBER 1052] [NUMBER 1053]

1052. Carved Rock Crystal Ewer with Jeweled and Enameled Gold Mounts
French, XVI Century

Cup carved with spiral gadroons enclosing stars above leaf-scroll ornament with tiny perched birds; on low knopped stem. Mounted with rims, angular looped handle, and hinged cover in gold ornamented with elaborate leaf-scroll ornament in colored enamels, enhanced with square cut rubies and diamonds. Has leather case. *Height 6 inches*

> *Note:* One of the most magnificent examples of the Renaissance goldsmith's art in the collection, and probably executed about 1550-75 by a French or Florentine artist, inspired by Cellini, at the court of Fontainebleau. The design and the technical brilliance of the craftsmanship are beyond praise.

From Arnold Seligmann, Paris

[See illustration]

1053. Green Jasper Cup with Enamel Mounts *French, Late XVI Century*

Round cup on graceful balustered and knopped stem and round foot. Mounted in gilded bronze with rims of colored enamels, the *ajouré* base with a collar of red enamel trefoil leaves. The two leaf-scroll handles in green, white, and red enamels. *Height 7⅝ inches*

From Arnold Seligmann, Paris

[See illustration]

1054. ROMANESQUE GILDED BRONZE STATUETTE *French, XII Century*
Seated crowned and robed figure of the Virgin with a bowl in her lap to hold holy water, the back of the semicircular throne engraved with three round arches with figures of the Angel and Virgin of the Annunciation, and a penitent with a candle. *Height 6½ inches*

1055. REPOUSSÉ SILVER AND ENAMEL DISH *North Italian, XVI Century*
The interior *repoussé* with a border of undulating leaf scrolls terminating in lilies, amid which are figures of four herons; the bossed centre with a similar design on a smaller scale surrounding an enameled escutcheon, showing abrasions. *Diameter 6¼ inches*

1056. PAIR CARVED IVORY HAUT RELIEFS
Attributed to Pierre Duquesnoy, Flemish: XVII Century
Oval medallions, with laughing groups of Bacchic *putti,* playing wildly. Framed. *Diameter 5½ inches*

1057. PERUVIAN TAPESTRY FRAGMENT *XVI Century*
Small square beautifully woven with a bird in a rose ground, within a green border dotted with 'thunder pattern' and edged in yellow. Framed. Rare. 6 *inches square*

1058. ENGRAVED SILVER TWO-HANDLED GEOGRAPHICAL CUP
Persian, XVII-XVIII Century
Pear-shaped bowl, the exterior engraved with maps indicating routes taken by early explorers, with captions in Arabic script; two imbricated serpent loop handles surmounted by figures of birds. *Length 7¾ inches*

1059. LIMOGES GRISAILLE ENAMEL PLATE, AFTER ALBRECHT DÜRER *XVII Century*
Knight and Death, after a print; within a border of masks and scrollwork enhanced with fruit, herms, and winged grotesques. *Diameter 8½ inches*

1060. CARVED IVORY CASKET *South Indian, XVII Century*
Oblong casket carved in *bas relief,* the lid with figures of Lira and Buddha, the sides with a series of single figures of citizens with curved swords, wine bottles, guns, etc., each within a niche. *Length 8¾ inches*

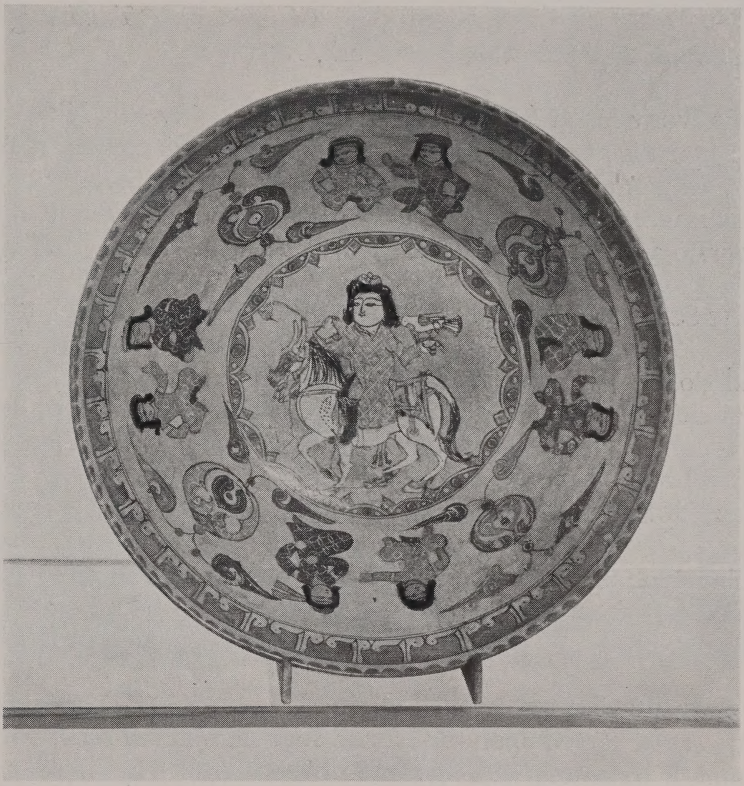
1061. CARVED IVORY GROUP OF THE PIETÀ *Italian, Early XVIII Century*
Seated robed and hooded figure of the Virgin, supporting the nude body of the dead Christ on her lap. *Height 8 inches*

1062. GOLD-DAMASCENED IRON CANDLESTICK *Italian, XVI Century*
With triangular *bobêche* on trilateral curved stem and triangular base supported by gilded bronze sphinxes. Damascened in gilding with garlanded portrait medallions, winged Victories, and other Roman motives. *Height 12¼ inches*

1063. CARVED IVORY COFFRET *Italian, XVI Century*

Small oblong jeweled casket with hinged domed top; sculptured in low relief upon the sides with animals amid spreading floral branches, the cover with a strapwork cartouche enriched with flowers and birds, enclosing two jardinieres and medallion figure of a triton. Fine original locks and strapwork mounts. *Length 8⅝ inches*

Collection Spitzer, 1893



[NUMBER 1064]

1064. RHAGES TURQUOISE BLUE FAÏENCE BOWL WITH FIGURE DECORATION *XII-XIII Century*

Coniform bowl painted in colors, and touches of gilding, with four pairs of seated figures, separated by palmettes around a cavetto with figure of a Shah on a white horse, with a falcon on his wrist; all reserved in a ground of light turquoise, beneath a rim band of formalized Kufic inscriptions. On the exterior is painted in sepia a lengthy Neshki inscription. Repaired as usual, but the coloring in exceptionally fine preservation. *Diameter 8⅛ inches*

From Dikran Kelekian, New York

[See illustration]

1065. GOTHIC GILDED SILVER MONSTRANCE *French, XIV Century*
In the form of a rectangular niche, crocketed and with steeple surmounted by a cross, the sides engraved with figures of the Virgin and Child and S. Barbara; on octagonal stem with melon knop and stellate foot. *Height* 10¾ *inches*

1066. PAIR CARVED IVORY STATUETTES OF THE SEASONS *Flemish, Early XVII Century*
Standing draped female figures with bare breasts: Summer with a basket of flowers and Autumn with a sheaf of wheat. On paneled ebony plinths.
Total height 13¾ *inches*
Collection of Sypher & Co., New York, 1897

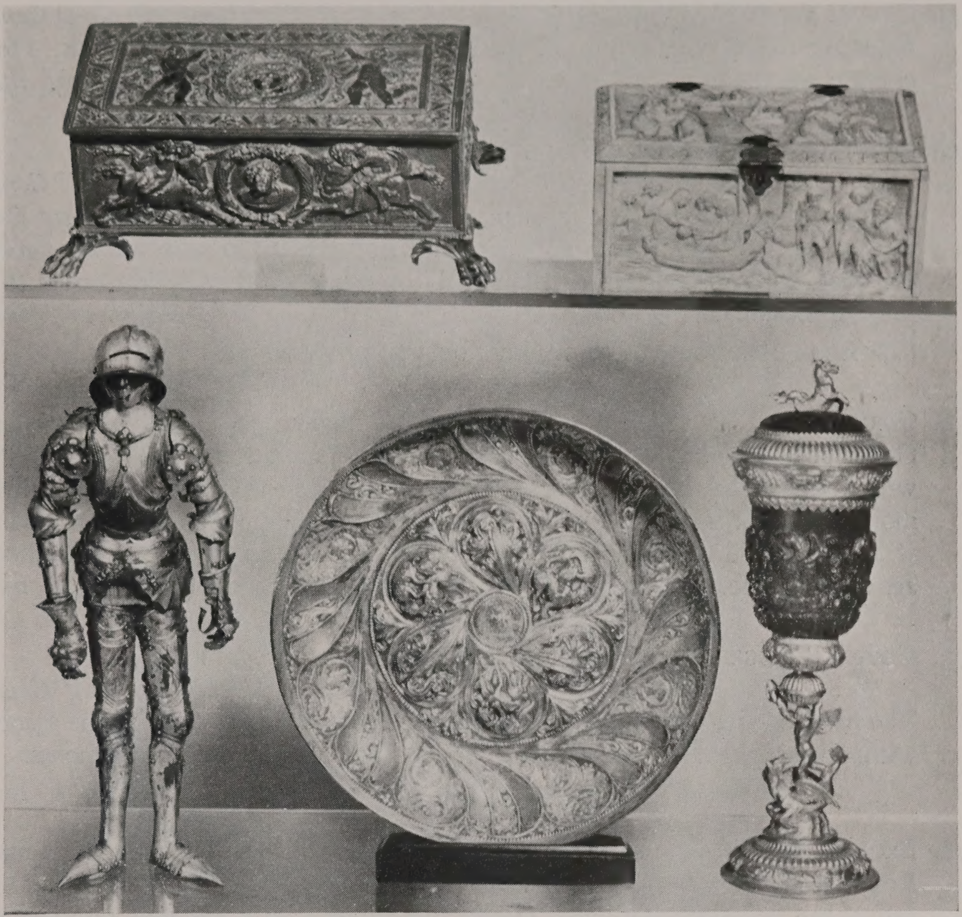
1067. CARVED IVORY HAUT RELIEF PLAQUE *German, XVII-XVIII Century*
Seated figure in armor holding up in one hand a miniature figure of Victory with armor, helmets and weapons scattered around his feet; before a background with a Renaissance arch and with a gnarled tree. Inscribed *Roma* and signed with monogram and bird rebus. In ebonized tabernacle frame. *Height* 8¼ *inches*

1068. GOTHIC SCULPTURED MARBLE GROUP OF THE VIRGIN AND CHILD
Franco-Flemish, XIV Century
Seated cloaked and hooded figure of the Virgin with the Child upon her left knee; lacking the right arm, the Child's head missing. Traces of old polychrome.
Height 13¼ *inches*

1069. GILDED BRONZE STATUETTE OF THE SAVIOR PREACHING
Italian, Late XV Century
Standing nude figure, wrapped only in a loin cloth, with a floating end trailing up to the left shoulder, the right arm raised in exhortation. Has plinth.
Height 10½ *inches*

1070. CARVED IVORY CASKET *French, XIV Century*
Oblong casket carved upon the lid and four sides in *bas relief* with scenes from the knightly romances, with figures of lovers menaced by Cupid, a bride brought by sail to a foreign shore, the death of a cow ogre, etc. Brownish patina.
Length 6½ *inches*
[See illustration]

1071. CARVED SMOKY AGATE AND BRONZE DORÉ STANDING CUP WITH COVER
Italian Renaissance
Slender coupe of brownish gray agate carved with a frieze of scaly winged seahorses alternating with mask cartouches, the cover with two bearded mascarons. Modern mounts of *bronze doré,* the rim *repoussé* with mask cartouches joined by swags of fruit, and leaved and fluted base knops, supported on figure of a cherub blowing a horn and poised upon a winged marine horse, the cover surmounted by a seahorse. *Height* 11 *inches*
[See illustration]



[1073] [1072] [1071]

AT TOP: NUMBERS 1312-1070

1072. **Repoussé Parcel-Gilded Silver Alms Dish** *Early XVI Century*
Deep round bowl, the interior gilded and wrought with spiral flutings enclosing volutes of foliage, the raised centre with a circle of six tear-shaped bosses, three *repoussé* with foliage, the alternate three with hounds attacking game, in bold relief. *Diameter 9¼ inches*

[See illustration]

1073. **Gilded Steel Miniature Suit of Sixteenth Century Armor**
A full harness with breastplate and backplate, gorget, lobster-tail burganet, full arm defenses with gauntlets, and leg defenses with pointed sollarets, all beautifully articulated; fitted on a mannikin. *Height 11½ inches*

[See illustration]

1074. CARVED IVORY STATUETTE *Flemish, Early XVII Century*
Standing robed female figures, the attributes missing from the hands. On incurvate square base. *Height* 10¼ *inches*

1075. CARVED STAGHORN 'MEMENTO MORI' DAGGER GRIP AND SHEATH
Swiss, Late XVI Century
Finely carved with a continuous spiral of figures in procession following Death to the Last Judgment, from pope and emperor to beggar; with the Almighty at the foot, between Heaven and Hell. A long German description refers to the inevitability of death. *Total length* 13½ *inches*

Collection of Baron de Cosson, London, 1893

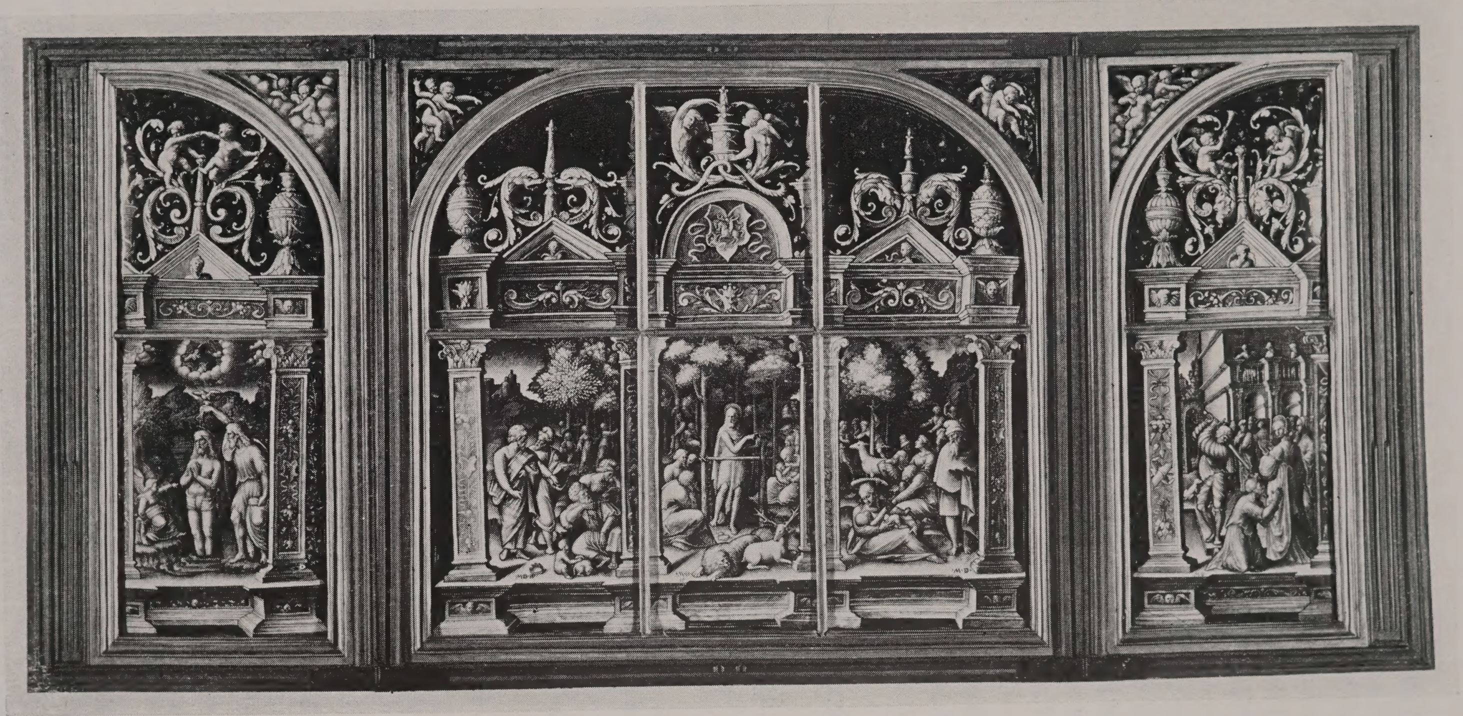
1076. CARVED ROCK CRYSTAL EWER, MOUNTED IN SILVER *Italian Renaissance*
Ovoid ewer with beautiful intaglio carving of amors attacking winged monsters with spears, flanking a sheathed caryatid, amid a profusion of leaf scrollings; mounted in silver *repoussé* with leaf scrollings and a mascaron upon the neck, a winged caryatid handle and a round base with *adossés* dolphins. The mounts are of later date. *Height* 14¼ *inches*

1077. GOTHIC DAGGER WITH AJOURÉ GILDED BRONZE MOUNTS
Rhenish (?), XV Century
The handle inset with silver plaques engraved with saintly figures, the scabbard with *ajouré* gilded bronze mounts, enriched with silver rosette ornaments.
Length 15 *inches*

1078. BRONZE AND CHAMPLEVÉ ENAMEL CIBORIUM *Italian, XIV Century*
Round bowl with hinged cover having a high peg finial, on knopped stem flaring at the wide circular foot. The bowl and cover and the foot reserved with lively scenes from the Passion picked out in red before a sky blue ground, beneath a series of Gothic arches in blue, white, and red enamels.
Height 14¾ *inches*

1079. LIMOGES GRISAILLE ENAMEL TRIPTYCH
Martin (Pape) Didier; French, circa 1600
The centre panel consists of six juxtaposed plaquettes and two spandrel pieces, each wing of two plaquettes and one spandrel piece. The decoration, *en grisaille* in a black ground, depicts at centre Christ preaching to the people, before a glade with a lion and stag seated in the foreground; the left wing, the Baptism of Christ; the right wing, the Beheading of St. Paul; all within elaborate niches enriched with Renaissance ornament, the pediment surmounted by urns, *putto* and dolphin grotesques, etc., the spandrel pieces with pairs of cherubs. Inscribed repeatedly M. D. PP. In parcel-gilded walnut frame.
Height 21 *inches; length open* 45½ *inches*

[See illustration]



[NUMBER 1079]

1080. CHASED PEWTER 'TEMPERANTIA' CHARGER BY FRANÇOIS BRIOT *French, XVI Century*
Cavetto chiseled with four oval cartouches with figures of deities, separated by herms and centring a boss with a group of the Holy Family; the border with eight cartouches wrought with emblematic figures of the Virtues, amid masks and strap scrollings with Renaissance grotesques. *Diameter* 18 *inches*

1081. GILDED SILVER AND ENAMEL CHÂTELAINE GIRDLE *Venetian, circa* 1600
Composed of a series of small oblong plaques finely chased in low relief with figures subjects, after the antique, and other late Renaissance ornament; connected by smaller plaques enriched with enamel. Inscribed *A. Cortelazzo di Vicenza, Fece.* *Length* 36 *inches*

1082. CARVED BOXWOOD AND EBONIZED CRUCIFIX *Italian, XVIII Century*
Realistic boxwood figure of the nude Christ draped in a loin cloth, upon a rustic ebonized cross set in a high molded plinth. *Total height* 42½ *inches*

1083. GOTHIC SCULPTURED MARBLE STATUETTE OF LOUIS, DUC DE BOURBON *French, XIV Century*
Kneeling figure of the monarch wearing crown and cloak with chain of office; the figure is handless and exhibits a yellowish brown patina. Has stand. *Height* 11¼ *inches*

Note: This beautiful portrait statuette was found at Bourbon L'Archambault (Allier); a cast of it was in the Musée du Trocadero, Paris.

Collection O. Homberg, 1908, no. 677
From Arnold Seligmann, Paris

1084. REPOUSSÉ BRASS BAPTISMAL BOWL *Flemish, XVI Century*
Deep bowl with hollow gadrooning surrounding a cavetto *repoussé* with nude figures of Adam and Eve flanking the Tree, the rim punched with rosettes. *Diameter* 10⅞ *inches*

1085. GOTHIC CARVED IVORY AND TRANSLUCENT ENAMEL TRIPTYCH
Panel of translucent enamel depicting the Adoration of the Magi, the wings depicting the Holy Family Adoring the Infant, and the Presentation in the Temple; crocketed ivory frame in the Gothic style, carved with groups of the Annunciation and the Pietà. Enamel repaired. *Height* 13¼ *inches*

1086. GOTHIC ENGRAVED SILVER PLAQUETTE *French, XIV Century(?)*
Rectangular plaque with depiction of the Madonna and Child seated upon a crocketed and rosetted throne at the right; at left the angel Gabriel presents a kneeling penitent with rosary, supporting a banderole with an inscription appealing for clemency. In case. *Length* 5 *inches*

1087. CARVED IVORY RELIEF, AFTER THE ANTIQUE *H. Flamand, Dieppe, dated* 1819
Representing Laocoön and his youthful sons in the coils of snakes. Signed and dated. *Height* 8 *inches*

1089. DAMASCUS BLUE AND WHITE FAÏENCE TILE *Early XVII Century*
Hexagonal, with leaf arabesque design in cobalt blue and turquoise on a white ground. *Diameter* 2¾ *inches*

1090. CAMBODIAN GILDED BRONZE BUDDHISTIC FIGURINE *XVII Century*
Standing figure of a female deity holding a lotus. *Height* 4½ *inches*

1091. THREE BIBELOTS
A carved alabaster medallion of Philip of Nassau, dated 1566; a jasper miniature of Napoleon Bonaparte; brass and mahogany pocket scales for weighing gold. [Lot.]

1092. THREE BIBELOTS
In gold, silver and enamel. A vinaigrette inset with a carnelian; a patchbox; and a perfume flacon. [Lot.]

RENAISSANCE JEWELS

1093. GOLD AND AMETHYST CAMEO RING
Cameo finely carved with the head of an Apostle.

1094. ENAMELED GOLD VINAIGRETTE *French, XVIII Century*
In the form of an acorn enameled in lapis blue reserved with foliations; with screw cover.

Collection of Prof. Luigi Grassi, New York, 1927

1095. TWO ENAMELED AND JEWELED RINGS *XVI-XVII Century*
One set with a square-cut garnet flanked by rose diamond buds and green enamel foliage, the other with a cluster of tiny garnets surrounding a pyramidal topaz.

1096. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS *French, XVIII Century*
With large octagonal plaquette in green enamel, with rose diamond lattice and border.

1097. TWO GOLD, SILVER, ENAMEL AND RUBY BIBELOTS *XVII-XVIII Century*
Small oval pendant of white enamel set with cut rubies, painted upon the back with a gallant and maiden upon a blue ground; and a gilded silver pendant wrought with figure of S. Miniato, beneath a hinged canopy, and set with rubies. [Lot.]

1098. GOLD RING SET WITH BAROQUE PEARLS *Spanish, Early XVII Century*
Pyramidal *ajouré* plaque bordered with chased wave scrolls and leaves, and inset with baroque pearls centring a ruby.

1099. PEARL AND ENAMELED GOLD VOTIVE JEWEL *Spanish or Italian, XVI Century*
A baroque pearl forming the base of a gold and enameled half-length figure of the Eternal Father with orb, in the attitude of benediction.

Collection of Prof. Luigi Grassi, New York, 1927

[See illustration]

1100. GOLD RING SET WITH A ROMAN CARNELIAN CAMEO
Southern Italian, XV-XVI Century
Finely chiseled gold ornamentation of clusters of grapes, at which two birds are pecking; the oval stone is secured with prongs and intaglio-cut with the head of a hero, probably I century A.D.

Collection of Prof. Luigi Grassi, New York, 1927

[See illustration]

1101. DIAMOND AND CARNELIAN INTAGLIO PENDANT, SET IN ENAMELED GOLD
Limoges, XVI Century
Enameled in black and white, having a Graeco-Roman oval carnelian intaglio in the centre, surrounded by diamonds and cut with a figure now scarcely discernible.

Collection of Prof. Luigi Grassi, New York, 1927

[See illustration]

1102. ENAMELED GOLD NECKLACE SET WITH DIAMONDS *Florentine, XVI Century*
Composed of twelve medallions joined by a chain of gold links, each medallion in the shape of a tiny rose centred by a square-cut diamond. The enameling on the obverse is in red, green, and white and, on the reverse, in dark blue and white.

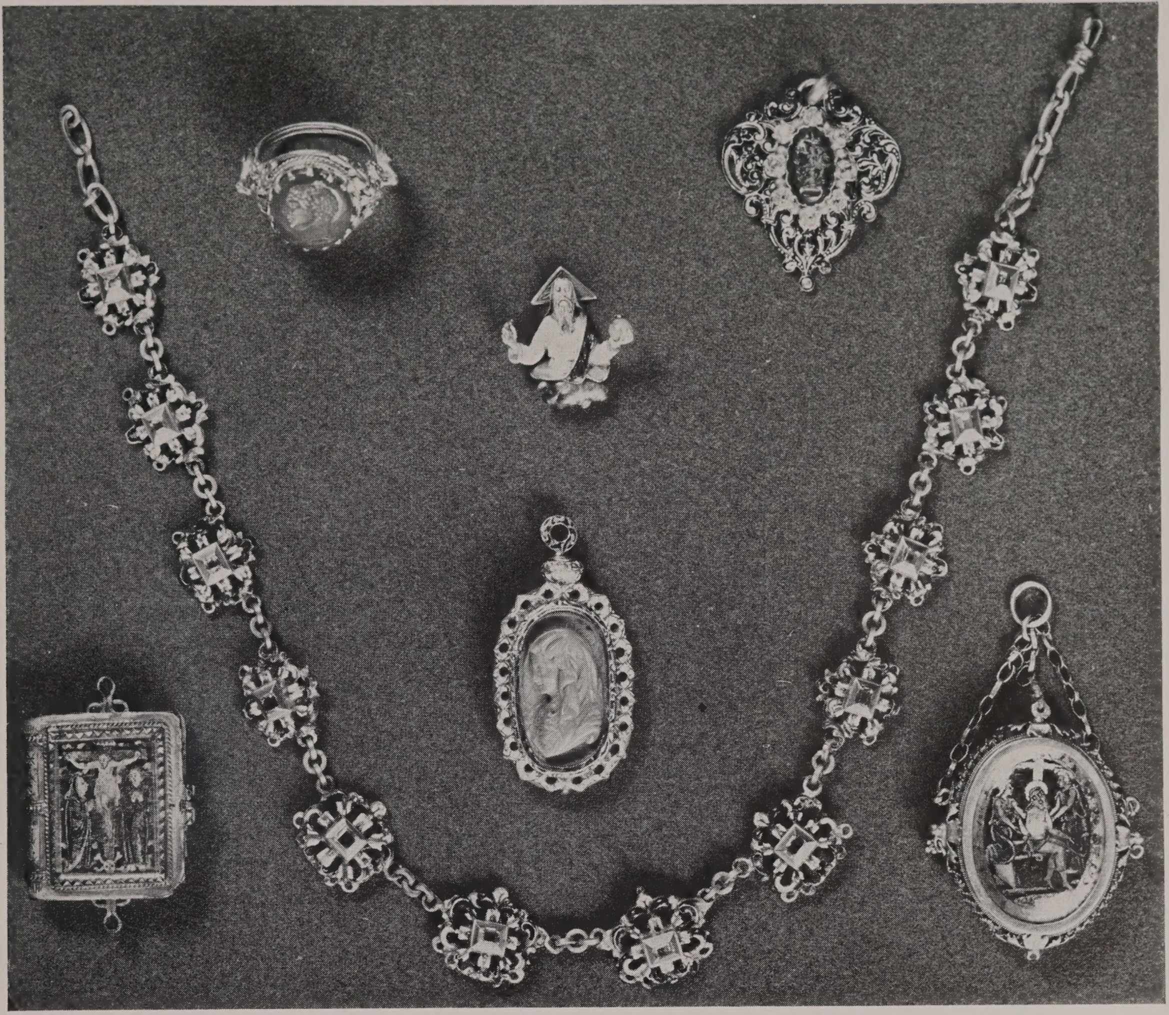
Collection of Prof. Luigi Grassi, New York, 1927

[See illustration]

1103. EGLOMISÉ CRYSTAL AND GILDED SILVER PENDANT IN THE FORM OF A BOOK
Lombardian, XVI Century
In the shape of a tiny gilded silver book, bearing on one cover a painting of the Crucifixion, and on the other the Agnus Dei; opening to reveal two paintings depicting the Madonna of Sorrows, and Moses.

Collection of Prof. Luigi Grassi, New York, 1927

[See illustration]



[1103] NECKLACE: NUMBER 1102 [1105]

AT TOP: NUMBERS 1100 AND 1101

CENTRE: NUMBERS 1099 ABOVE 1104

1104. ENAMELED GOLD AND CORAL CAMEO PENDANT
Southern Italian, XVI-XVII Century
Oval coral *à deux faces,* cameo-cut on one side with a bust of the Eternal Father and on the other with a bust of the Madonna; mounted in enameled gold.
Collection of Prof. Luigi Grassi, New York, 1927

[See illustration]

1105. EGLOMISÉ CRYSTAL PENDANT À DEUX FACES SET IN GOLD
Lombardian, XVI Century
The oval crystal plaquette is pendent from three gold chains and is mounted in a gold frame. One crystal is painted with the Presentation in the Temple and bears the inscription *Presentatio Mariae;* the other depicts the Deposition, with the inscription *Mors tua vita mea.*
Collection of Prof. Luigi Grassi, New York, 1927

[See illustration]

1106. AQUAMARINE INTAGLIO RING, MOUNTED IN GOLD *Italian, XVIII Century*
Stone intaglio-cut in the Greek style with Jupiter pointing to the eagle before him; bearing the Greek inscription *Krolloy.*
Collection of Prof. Luigi Grassi, New York, 1927

1107. SILVER AND ENAMEL PECTORAL CROSS AND RELIQUARY PENDANT SET WITH TURQUOISES AND SEED PEARLS *Italian, circa* 1700
Fleurdelisé cross and small quatrefoil pendant with hinged crystal back; lavishly set with turquoise cabochons, the former centring a cross of seed pearls. [Lot.]

1108. TOUCHSTONE ROUND INTAGLIO, MOUNTED IN GOLD *French, XVIII Century*
Cut with representation of a classic pagan sacrifice with the spectators forming a procession on the way to the altar; mounted in duo-tone gold.
Collection of Prof. Luigi Grassi, New York, 1927

1109. WROUGHT GOLD AND ENAMEL RING SET WITH A CABOCHON RUBY IN THE RENAISSANCE TASTE
Gold ring terminating in sphinx herms ornamented with turquoise, red, and white enamels, supporting a hexagonal mount enameled black and white, set with a small ruby cabochon.

1110. AJOURÉ SILVER AND ENAMEL BUCKLE SET WITH PRECIOUS STONES
Spanish, circa 1600
Small two-part buckle formed of delicate leaf scrolls in colored enamels, enriched with small amethyst, ruby, turquoise, and other stones, and seed pearls, centred by a baroque pearl within a circle of garnets.

Illustration of numbers 1104 *and* 1105 *appears on the preceding page.*

1111. PAIR ENAMELED GOLD EARRINGS *Italian, Early XIX Century*
Bell-shaped, in enameled gold with tiny gold clapper, each ornamented with seed pearls.
Collection of Prof. Luigi Grassi, New York, 1927

1112. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS *French, XVIII Century*
Almond-shaped with border of rose diamonds, in green enamel applied with an urn of flowers in rose diamonds.

1113. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS *French, XVIII Century*
Type of the preceding, applied with a bowknotted spray of flowers on rose enamel.

1114. ENAMELED GOLD VINAIGRETTE *Venetian, XVI Century*
In the form of a small cask reserved with scrolling foliations in grounds of rose and blue enamels; arranged to open at one end.
Collection of Prof. Luigi Grassi, New York, 1927

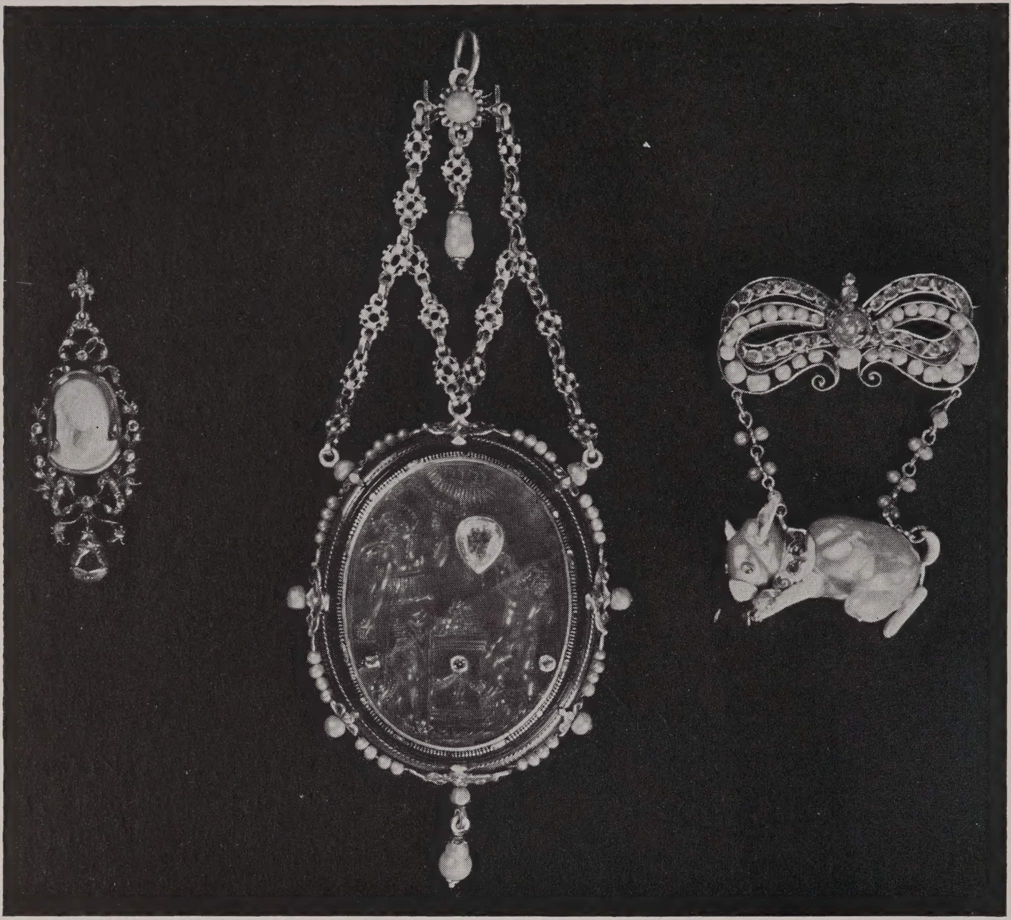
1115. GOLD, ENAMEL AND SEED PEARL EARRING *Spanish, Late XVI Century*
Crescent-form, *ajouré* with rosettes between leaf scrolls in turquoise, lapis, red, and white enamels, from which are suspended fourteen seed pearls in pairs; seated on it is a tiny gold *putto.*

1116. AGATE CAMEO PENDANT, MOUNTED IN GOLD AND SILVER SET WITH DIAMONDS *Sienese, XIV Century*
The smoky agate cameo depicts the hooded head of the Virgin to half left; in Tuscan mount of the seventeenth century formed of a bowknotted wreath set with small diamonds, and with a pear-shaped diamond pendent drop.

> *Note:* The silver and gold mounting is of the seventeenth century and very probably Florentine, but the type of the cameo appears to be of a much earlier period. The modeling of the Madonna recalls the Sienese paintings of the fourteenth century, especially in the face and particularly in the eyes, with their primitive expression and the globular shape of the iris, conclusive evidence of Sienese-Byzantine influence. This type of cameo carving was highly developed in the Byzantine period, and it is certain that Byzantine art had a profound influence on the Sienese toward the end of the thirteenth century, especially in the work of Duccio de Buoninsegna. The stone is, as far as is known, unique.

From the Villa of Count Palmieri, Siena
Collection of Prof. Luigi Grassi, New York, 1927

[See illustration on the following page]



[1116] [1118] [1117]

1117. Pearl, Ruby and Enameled Gold Pendant, Set with a
Roman Cameo Ruby *South German, Late XVI Century*

In two parts, joined together by gold chains set with pearls. The upper portion is in the shape of a ribbon bow of pearls and rubies, centred by a rare Roman carved ruby cameo in the form of a child's head; the lower portion is of two large baroque pearls, one forming the body of a rabbit, the other the head. The ears, tail, feet, and muzzle are enameled white, and the collar about the neck is of rubies and enameled gold. It is represented in the act of nibbling at some fruits.

Collection of Prof. Luigi Grassi, New York, 1927

[See illustration]

1118. CARNELIAN CAMEO AND INTAGLIO DOUBLE PENDANT, MOUNTED IN ROCK CRYSTAL AND ENAMELED GOLD *Florentine, XVI Century*

Composed of two large oval carnelians set in a rock crystal frame, bordered in enameled gold studded with pearls; suspended from three enameled gold chains, with attachment for fastening set with two pearls and with pearl drop pendant. One carnelian has a diagonal rift (which has been repaired at an early date with three tiny gold rivets, the rivets disguised by a ruby, an emerald, and a diamond) and cameo-cut with a female figure in the act of pointing to the Hebraic name of the Savior at the top, and near which is the inscription *Magni spes altera regni;* standing in front of the principal figure is a little *putto* who offers a crystal heart on which a beehive is cut and the inscription *Plebis amor regis custodia.* The other carnelian is intaglio-cut with representation of S. John the Baptist pointing to the Madonna and Child. In a *cartella* is the inscription *E[cce] A[gnus] D[ei];* and in another *cartella* at the top are the letters *Deo.* From the oval medallion depends a pearl.

Note: The workmanship and the quality of the enamel is purely Florentine of the middle of the sixteenth century; the relief of the carnelian recalls the art of Benvenuto Cellini and other Michelangelesque artists. This large piece of jewelry was certainly intended for a gift to some princely ruler, as the inscriptions and allegorical figures indicate.

Collection of the Marchese Stiozzi Ridolfi, Florence

Collection of Prof. Luigi Grassi, New York, 1927

[See illustration]

1119. GOLD, SILVER AND PEARL BROOCH, SET WITH DIAMOND CHIPS *French, Early XVIII Century*

Scroll stem in gold with two serrated leaves in matt gold and supporting a large oval baroque pearl fruit, mounted in silver with three twisted prong ends and set with diamond chips.

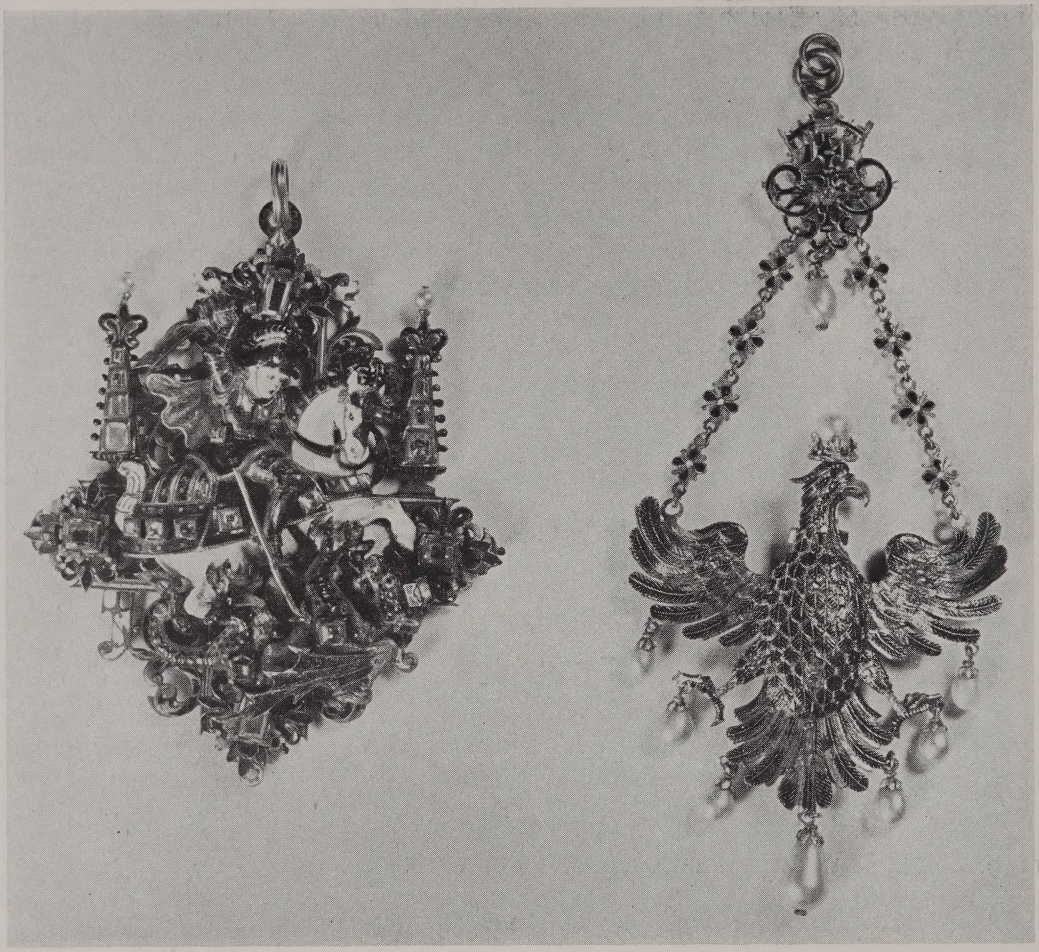
1120. GOLD AND ENAMEL EPISCOPAL RING WITH AN INTAGLIO-CUT AMETHYST *Florentine, Early XIX Century*

Large ring wrought with a Crucifixion and a Virgin and Child amid leaf scrollings, in a light blue enamel ground; set with an oval amethyst intaglio-cut with a *fleur de lis.*

1121. GOLD RING SET WITH INTAGLIO *French or Italian, XVIII Century*

Dark blue stone cut with representation of a saint and a classic sacrifice. The gold ring is chiseled with two heads of calves.

Collection of Prof. Luigi Grassi, New York, 1927



[NUMBER 1123] [NUMBER 1122]

1122. IMPERIAL GOLD AND ENAMEL EAGLE PENDANT, SET WITH PRECIOUS STONES AND PEARLS *German, XVI Century*

Single-headed eagle with spread wings, the body formed of a large oval green beryl *en cabochon,* hung with chains from a rosette and crown; enriched with numerous floral rosettes in small sapphires, rubies, and emeralds and hung with a series of pear-shaped pearls. The detail of the decoration is carried out in black and white enamels. Has case.

Collection Guilhou

From Jacques Seligmann, Paris

[See illustration]

1123. Gold and Enamel Jewel Pendant Set with Diamonds Depicting S. George and the Dragon *South German, XVI-XVII Century*
Superbly wrought with the figure of S. George in blue armor mounted on a rearing white horse and brandishing a falchion, trampling down a winged green and yellow dragon, whose body is pierced by a spear; upon an elaborate frame of strapwork ornamented with rosettes, terminating in pinnacles and animal heads, worked in colored enamels lavishly inset with square-cut diamonds, with two tiny pearl finials; lacks pearl drop. The jewel is also completely enameled upon the reverse. Has case.

Collection of Count Battyany, Hungary, *c.* 1848
Collection of Sigmund Bubich, Bishop of Kaschau
From Jacques Seligmann, Paris and New York

[See illustration]

1124. Rose Tourmaline Ring Mounted in Enameled Gold *Spanish, XVI-XVII Century*
Square-cut rose crystal, in pyramidal mount enameled in black and white.

Collection of Prof. Luigi Grassi, New York, 1927

1125. Wrought Gold and Enamel Ring Set with a Cabochon Sapphire in the Renaissance Taste
Gold mount wrought with sheathed winged angels embellished with black and white, green and blue enamel ornament, supporting an oval cabochon sapphire; one figure holds a tiny ruby bead.

1126. Chased Gold Ring Set with Rose Diamonds *French, XVIII Century*
Tall conical plaquette rimmed with rococo scrollings and set with twenty-eight variously sized rose diamonds.

1127. Wrought Gold and Enamel Ring Set with a Diamond in the Renaissance Taste
Square-cut diamond in gadrooned and fluted gold setting enriched with red and black enamel, the ring wrought with white enamel caryatids ornamented with shaded green and red enamels.

1128. Rock Crystal and Enameled Gold Ring *German(?), XVI Century*
The scrolled square mount is lightly decorated with varicolored enamels and is set with a square crystal. In original leather case, tooled and gilded.

Collection of Prof. Luigi Grassi, New York, 1927

1129. Crystal and Gold Ring *German(?), XVI Century*
Type of the preceding, set with a pyramidal crystal mounted on a red *talcum* background. In original leather case, tooled and gilded.

Collection of Prof. Luigi Grassi, New York 1927

1130. RUSSIAN GOLD AND ENAMEL MALTESE CROSS RELIQUAIRE
Cross with hinged top; one side depicting the crucified Christ, the other side the bust-length figure of Christ, surrounded by the heads of Mary, John, James, and Peter; before lapis blue grounds. Has case.

1131. MOHAMMEDAN GOLD SEAL RING
Plain ring with inset silver seal plaquette cut with a *memento mori* stanza in Arabic, dated 1238 A.H.

1132. GOLD RING IN THE FORM OF A RATTLESNAKE
With ringed tail, the slender head recurved and twisted into loops.

1133. AJOURÉ GOLD RING SET WITH AGATE INTAGLIO, IN THE RENAISSANCE TASTE
Oval smoky agate, intaglio-cut with a lion in chamfered oblong setting with four tiny globules, the ring pierced with geometrical ornament.

GOTHIC AND RENAISSANCE FURNITURE

1134. WALNUT AND BONE INTARSIA CASKET *North Italian, XVI Century*
Oblong casket with dropped front disclosing a nest of small drawers; inlaid with a minute mosaic design in bone, partly tinted and gilded, in the Hispano-Moresque style, within borders of bone-leaf scrollings. *Length 14¾ inches*

ANDREA DELLA ROBBIA [ATELIER OF]

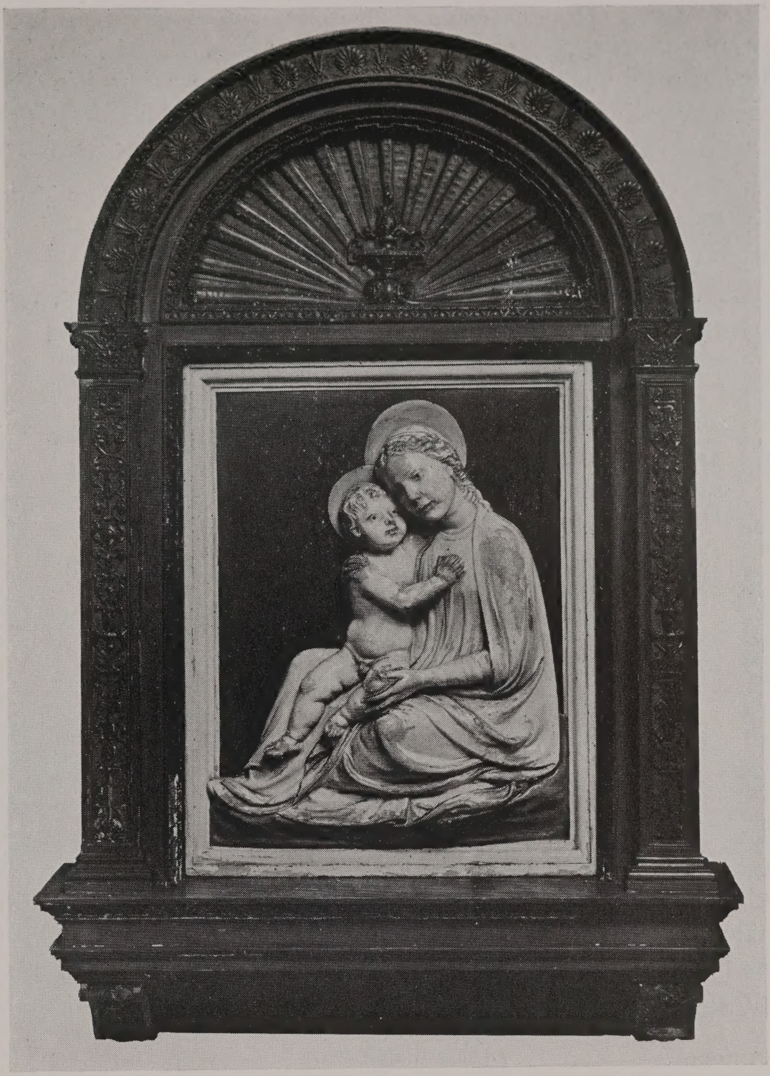
FLORENTINE: 1435-1525

[GLAZED TERRA COTTA HAUT RELIEF GROUP]

1135. *MADONNA AND CHILD.* Seated figure of the Madonna to half left, holding the nude Child upon her right knee; glazed white with yellow halos, before a brilliant blue background. Small restorations as usual. In modern carved and gilded tabernacle. *Total Height 46 inches; width 29½ inches*

Note: Several replicas of this type are known, mostly with cherub heads in the upper corners, including examples in the Liechtenstein collection, Vienna, the Petit Palais, the Museo Nationale, Genoa, and the Princeton Museum; and in the Volpi collection the group is found in this arrangement together with the youthful S. John. For a full discussion of these, see Allan Marquand, *Andrea Della Robbia and His Atelier,* 1922, vol. II, nos. 157-167, and compare pl. 167.

[See illustration]



[NUMBER 1135]

1137. GOTHIC SCULPTURED WALNUT CHOIR STALL *French, XV Century*
Stall of two seats, the arms carved with grotesque animals in high relief, the hinged seats with *misereri* carved in high relief with a lion and *choufleur* motive.
Height 41½ *inches; length* 58 *inches*

Note: A stall of two seats, closely similar, is in the Metropolitan Museum of Art, New York, from the same collection.

Collection Georges Hoentschel, Paris
Collection of Count and Countess de Kermaingant, New York, 1926
Vide Perate et Brière, *Les Collections Georges Hoentschel,* vol. I, pl. 37

1138. GOTHIC SCULPTURED WALNUT CHOIR STALL *French, XV Century*
Stall of three seats approximating the design of the preceding, the seats with *misereri* carved in relief with the Paschal lamb and other Gothic motives.
Height 41½ *inches; length* 6 *feet* 10 *inches*

See note to the preceding.

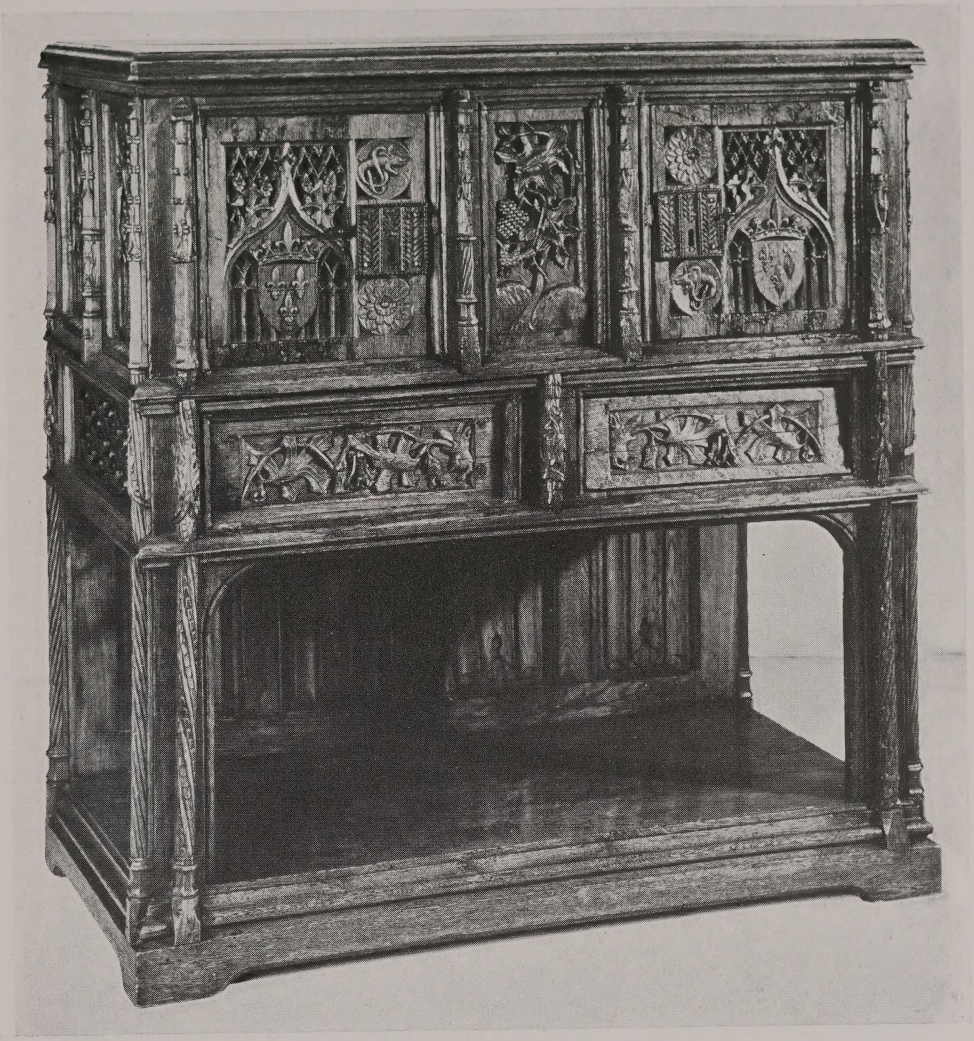
Collection of Georges Hoentschel, Paris
Collection of Count and Countess de Kermaingant, New York, 1926
Vide Perate et Brière, *Les Collections Georges Hoentschel,* vol. I, pl. 37

1139. GOTHIC CARVED OAK ARMORIAL CRÉDENCE *French, circa* 1500
Cabinet with two covered doors beautifully carved with rosettes and escutcheons with the arms of France, upon *ajouré* fenestral tracery, centring a panel carved with grapevine and a bird; below are two drawers, also with vine carvings, and an arched recess enclosing an undershelf with back panel carved with linenfolds. The sides are also carved with panels of flamboyant window tracery; the stiles all enriched with crocketed Gothic pilasters. *Height* 52 *inches; width* 49 *inches*
Collection of Count and Countess de Kermaingant, New York, 1926

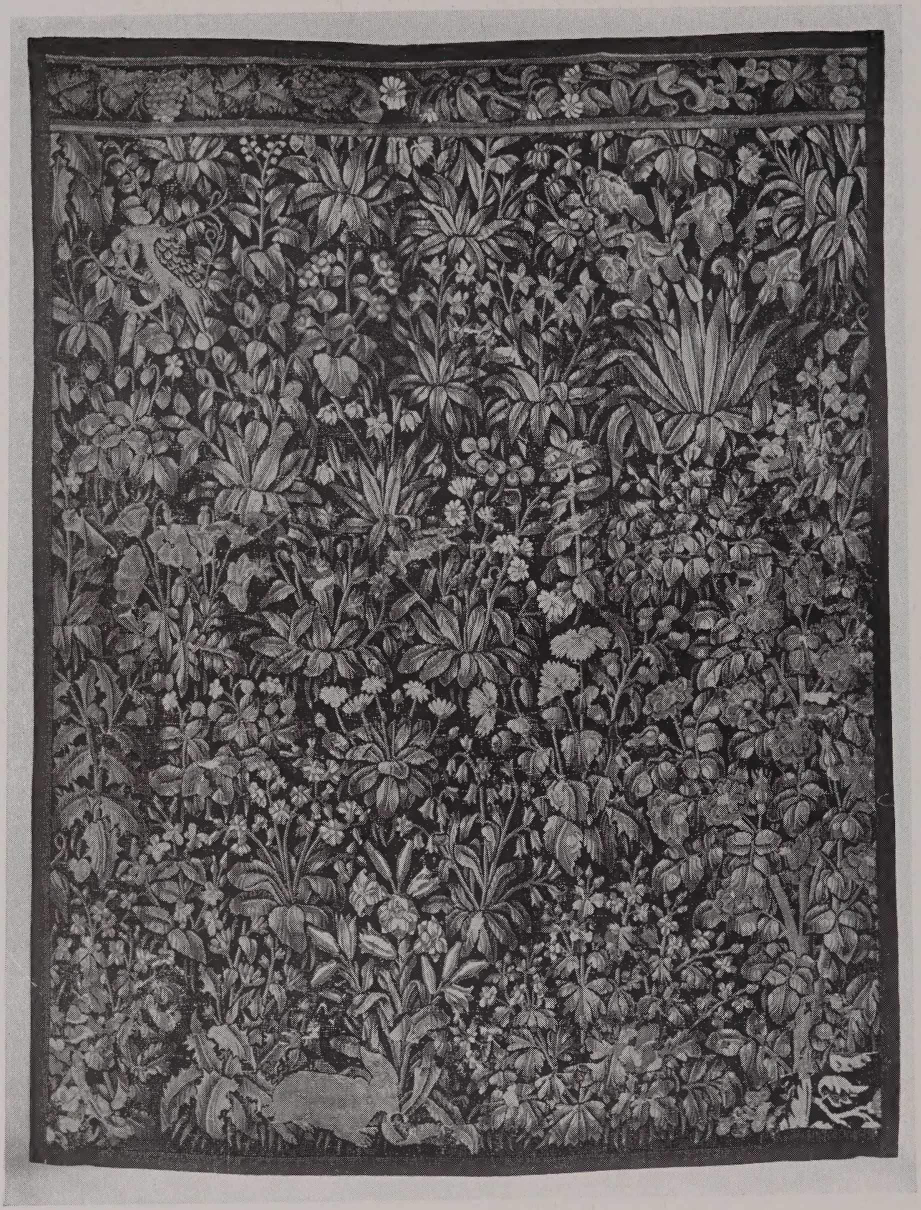
[See illustration]

1140. CARVED AND INLAID WALNUT ARMORIAL CASSONE *Italian Renaissance*
Oblong hinged sarcophagus top, the front with two panels inlaid with lions passant flanking crowned eagles, between pilasters carved with sheathed caryatids centring a finely sculptured and inlaid armorial escutcheon with helm and leaf mantling; the base carved with a frieze of leafage and strapwork volutes centring a mask; lion-paw feet. With restorations.
Height 25 *inches; length* 6 *feet*

1141. CARVED AND INLAID WALNUT ARMORIAL CASSONE *Italian Renaissance*
Companion to the preceding.



[NUMBER 1139]



[NUMBER 1142]

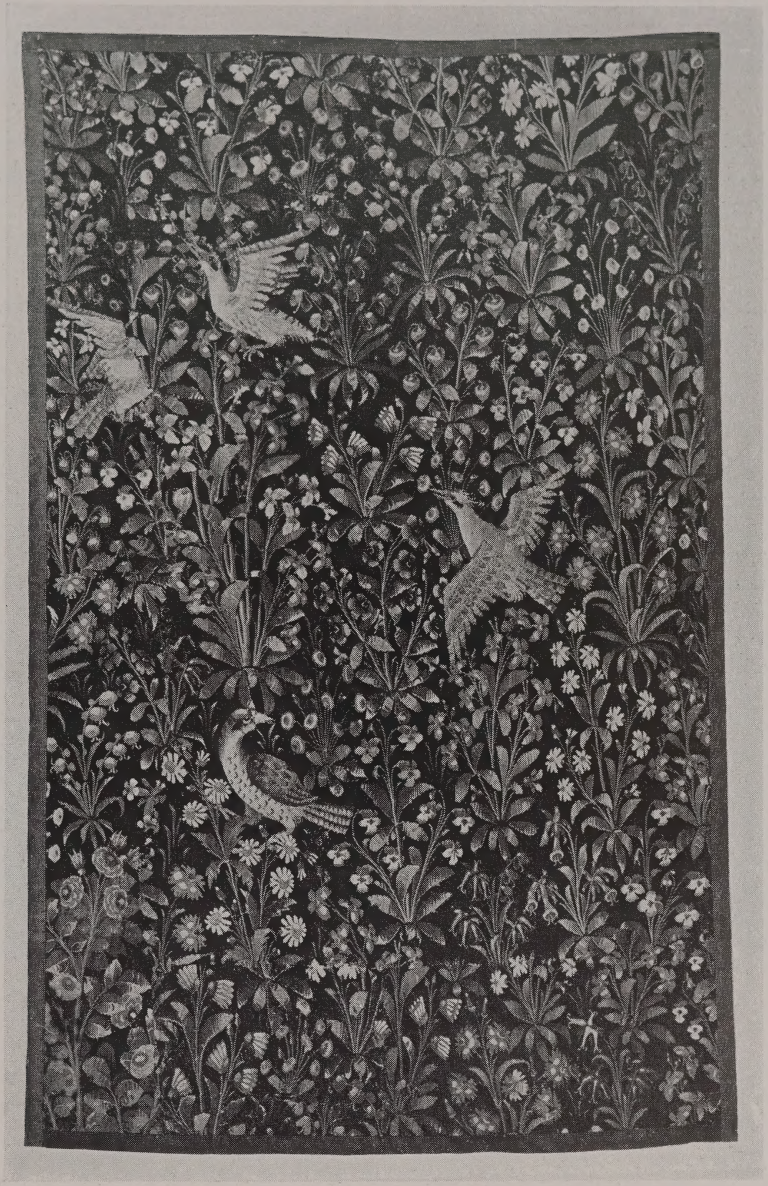
1142. Franco-Flemish Gothic Millefleurs Tapestry Panel *Circa* 1510

A rich deep sapphire blue background is strewn with upstanding sprays of leafage and various garden flowers, roses, marguerites, bluebells, and others in tan, red, and ivory. A rabbit nibbling leaves appears in the foreground and an exotic bird at upper left. At the top and bottom is a narrow border showing the same dark ground strewn with a trail of leaves and blossoms.

Height 6 feet 5 inches; width 5 feet

Collection of Count and Countess de Kermaingant, New York, 1936

[See illustration]



[NUMBER 1143]

1143. FRENCH GOTHIC MILLEFLEURS TAPESTRY PANEL *Circa* 1510

A mellow dark blue background is enriched with scattered upstanding sprays of narcissi, lilies, marguerites, and other flowers and their leaves in blue, red, rose, and ivory, among which are fluttering birds in ivory and brown and speckled in red. *Height 6 feet 8 inches; width 4 feet 2 inches*

Collection of Count and Countess de Kermaingant, New York, 1926

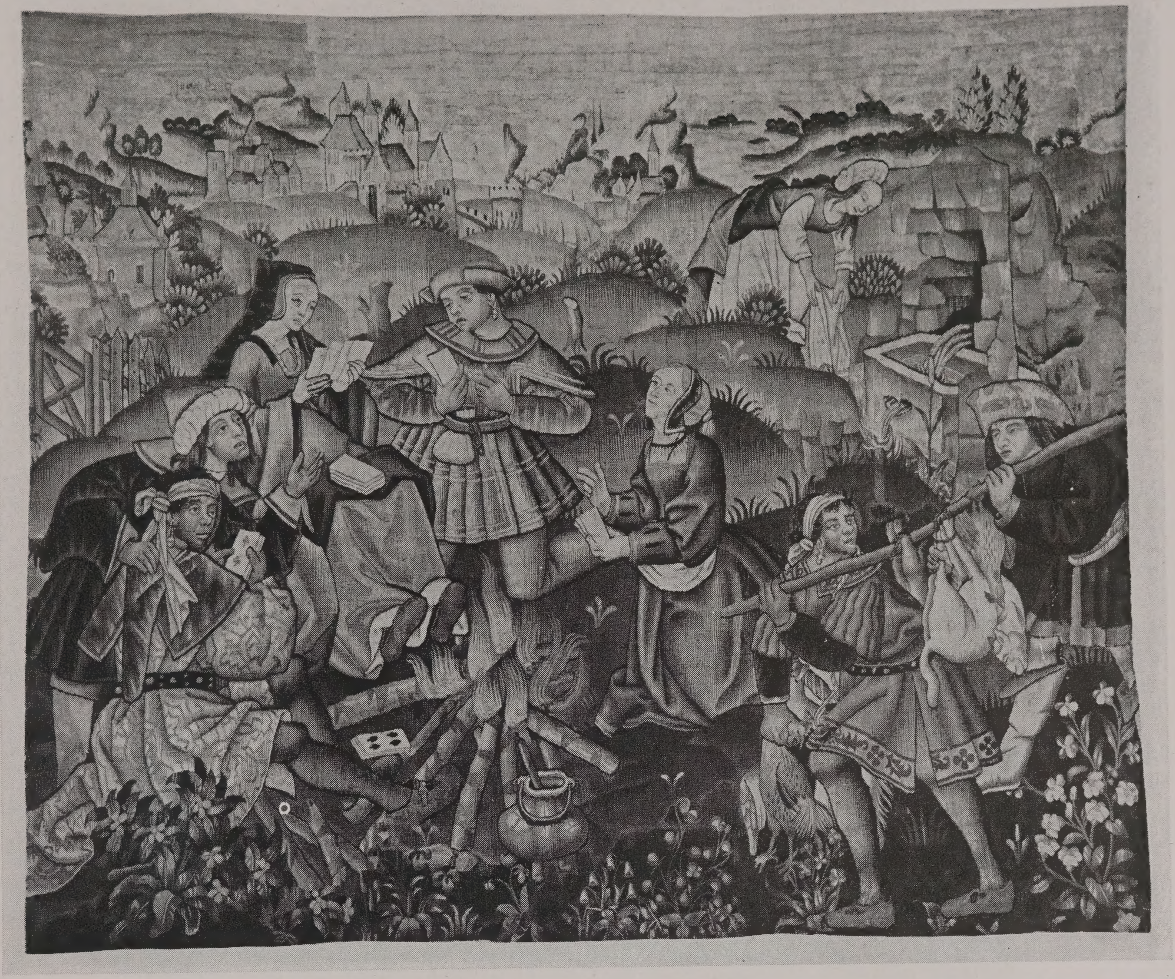
[See illustration]

1144. Tournai Gothic Tapestry *Circa* 1490

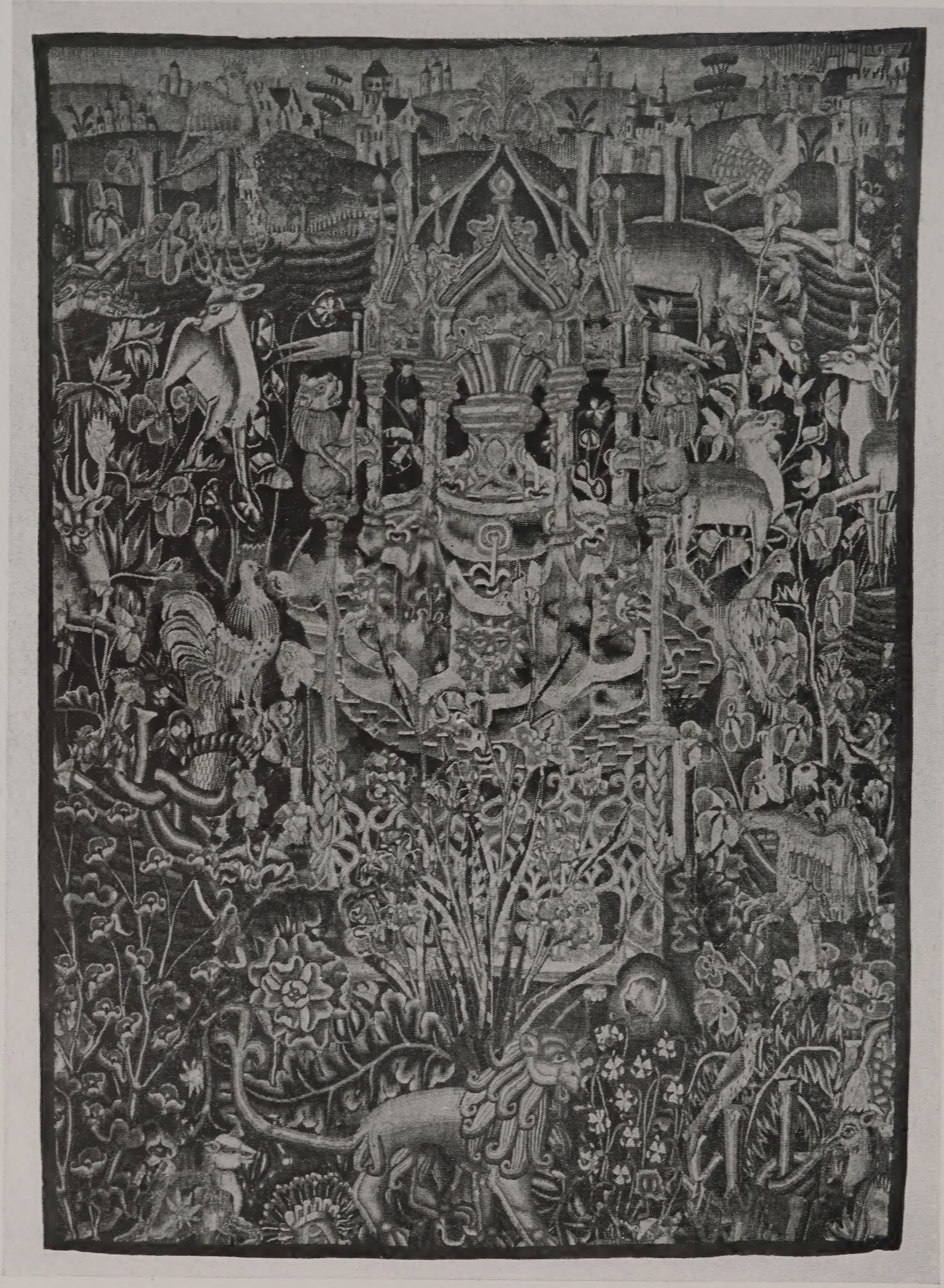
Les joueurs de cartes. An undulating landscape with a village, churches, and farmhouses in the distance and sparse verdure. In the left foreground, a group of five men and women in costumes of crimson, blue, green, and brown are gathered around a fire of logs playing cards. In the right foreground, two villeins carry dead game flung on a pole across their shoulders, the foremost with a fowl in his right hand; behind them appears the figure of a woman washing linen at the fountain. *Height* 7 *feet* 1 *inch; length* 8 *feet* 10 *inches*

Note: This tapestry belongs to an extremely interesting class of scenes of rural life executed at Tournai about 1480-1520, depicting both nobles and peasants in the sporting and social pursuits of the age. The best known group is a series designated by Dr Göbel as the *Story of Carabarra* (or *of the Egyptians*) which introduced new flora and fauna and exotic characters into the tapestry repertoire of the period, and of which three fine examples appeared in the Genevieve Garvan Brady sale in 1937. The present tapestry appears to belong to the type represented in Göbel (I, vol. II) by pl. 236, and dated by him to the first third of the sixteenth century; in our opinion both tapestries are more correctly ascribed to the close of the fifteenth century. They have a solidity of color and a delightful *naïveté* which causes them to stand out among the Gothic peasant *genre.*

[See illustration]



[NUMBER 1144]



[NUMBER 1145]

1145. TOURNAI GOTHIC VERDURE TAPESTRY WITH ANIMALS *Circa* 1510
Depicting a Gothic fountain richly carved with heraldic lions and having crocketed and pinnacled canopy, in a profuse arrangement of verdure and flowers among which are jungle animals, deer, goats, and domestic fowl in rich assortment; in the distance, the buildings and towers of a castle and town. The tapestry is woven in colors, principally scarlet, yellows, and greens, against a background of darker tones. *Height* 9 *feet* 4 *inches; width* 6 *feet* 6 *inches*

Vide Heinrich Göbel, *Wandteppiche,* 1923, I, vol. II, pl. 228

Collection of Count and Countess de Kermaingant, New York, 1926

[See illustration]

WROUGHT SILVER COPIES OF ROMAN TREASURES BY GIACINTO MELILLO OF NAPLES

1146. EIGHTEEN SILVER SERPENT-HANDLED TABLE SPOONS AND TWELVE FORKS
Large spoon and four-pronged fork, with convoluted serpent stems. [Lot.]

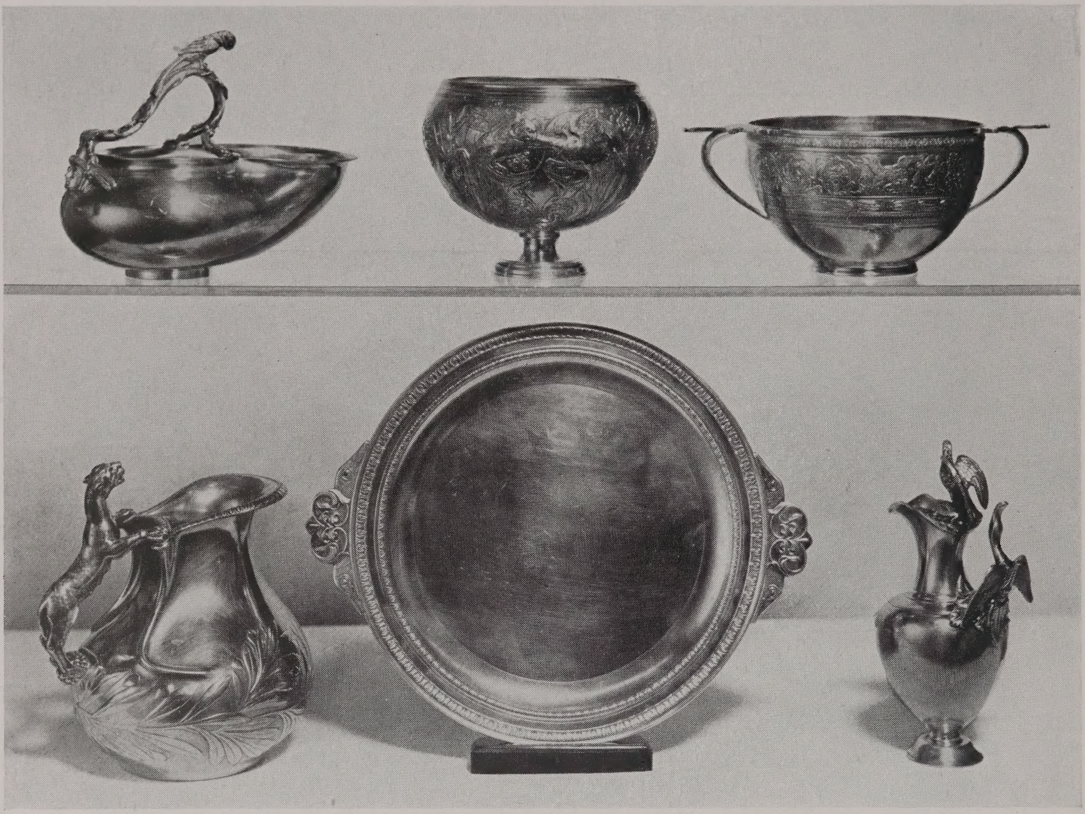
1147. TWO SILVER WINE CUPS
Plain round fluted cup supported by three tiny fox masks; and a two-handled kantharos with scale imbrications. *Widths* 3¾ *and* 6 *inches*

1148. SILVER FLUTED HANGING DISH
Tongue-shaped oval fluted dish with two hinged bail handles springing from mounts in the form of *adossés* camel heads. Heavy piece. *Length* 10 *inches*

1149. TWO SILVER WINE CUPS
Plain beaker with strapwork loop handle; and a two-handled bowl on low round foot. *Widths* 5 *and* 7 *inches*

1150. CHASED SILVER VASE WITH BIRD AND ANIMAL DECORATION
Ovoid jar finely chased in *bas relief* with a frieze depicting a lion and an eagle grappling with a snake, separated by clusters of foliations, between narrow borders of formal ornament. *Height* 7¼ *inches*

1151. CHASED SILVER BOWL WITH BIRD AND ANIMAL DECORATION
Round bowl with *bas relief* decoration in the manner of the preceding, depicting a frieze of grotesque sea monsters, between narrow bands of formal ornament. *Diameter* 6 *inches*



[1155] [1156] [1157]

TOP ROW: NUMBERS 1152-1153-1154

1152. SILVER PARROT-HANDLED WINE JUG
Boat-shaped spouted jug with bifurcate rustic handle wrought with vines, springing from a mask and surmounted by a figure of a parrot. Heavy piece.
Length 9½ inches

[See illustration]

1153. SILVER FOOTED BOWL WITH AMORS AND BIRD DECORATION
Deep round bowl on low stem and round foot; chased with elaborate decoration of two amors and a bird of prey attacking an ibis, amid a profusion of Vitruvian lily scrolls and waving stems of foliage. Heavy piece. *Diameter 7 inches*

[See illustration]

1154. CHASED SILVER KANTHAROS
Two-handled cup chased in low relief with a frieze wrought with masks, *putti* attacking birds, a snake striking at a snarling tiger, etc., amid leaf scrollings, between borders of formal ornament. *Length 11⅛ inches*

[See illustration]

1155. SILVER PANTHER-HANDLED ASCOS
Pyriform jug wrought with a wreath of foliage, gadrooned tongue-shaped lip, handle formed by figure of a panther with forepaws resting on the lip. Heavy piece. *Height 9¼ inches*

[See illustration]

1156. SILVER CHARGER
Round dish chased with two borders of leaf motives, with flat handles chased with leaf scrollings enclosed by *adossés* crocodile heads. Heavy piece. *Length 14¾ inches*

[See illustration]

1157. SILVER BIRD AMPULLA
Ovoid spouted jug with an eagle perched on the lip, the handle formed of an albatross sheathed in foliage. *Height 9½ inches*

[See illustration]

1158. SILVER CUP DECORATED WITH A CHARIOT RACE
Round cup beautifully chased with groups of two speeding chariots, enclosed by pendants of formalized foliations, between narrow collars of beading and formal ornament. *Diameter 5¼ inches*

1159. SILVER WINE CUP AND PHIALE
Plain round cup and small circular dish wrought with borders of formal ornament; flat handles chased with scrolling foliations, the dish with *adossés* crocodile heads. *Widths 6 and 8⅜ inches*

1160. SILVER FLUTED AMPULLA
Ovoid spouted jug with loop handle, springing from a mask, and hinged cover with tiny figure of a dolphin. *Height 7 inches*

1161. TWO SILVER WINE CUPS
One cylindrical, wrought with borders of plantain leaf gadroons; the other ovoid, with birds and monkeys perched upon bifurcate foliations enclosing urns flanked by flying birds, and with claw-foot tripod stand. [Lot.] *Heights 2¾ and 5 inches*

1162. SILVER FLUTED WINE CUP AND A LAMP WITH STAND
Spirally fluted coupe with loop handle terminating in a female head; and a spouted lamp wrought with masks, on small tripod stand. [Lot.]
Height 4⅝ inches

1163. SILVER FLUTED WINE CUP WITH COVER
Handleless round kantharos with fluted sides supported on three tiny fox masks; chased flat cover. *Height 4 inches*

1164. WROUGHT SILVER SERPENT TAZZA AND PAIR CANDLESTICKS
Small footed dish containing a coiled serpent; and pair of candlesticks formed of the entwined bodies of three snakes. [Lot.]
Height of candlesticks 9¾ inches; diameter of bowl 5¼ inches

1165. THREE SMALL SILVER FLUTED WINE CUPS
Small graduated floriform fluted cups, one with claw-foot tripod stand. [Lot.]
Diameters 2⅝ to 4⅛ inches

1166. LOT OF SILVER FLATWARE WITH ORNAMENTAL TERMINALS
Comprising three table forks with caduceus ends; three hoof-end forks and three small spoons; and fifteen small spoons terminating in figures of amors, a Victory, ram's head, acorn, sphinx, etc. [Lot.]

[END OF SEVENTH SESSION]

EIGHTH SESSION

Thursday, May 1, 1941, at 8:15 p.m.

CATALOGUE NUMBERS 1168 TO 1217 INCLUSIVE

PAINTINGS

VINCENT JEAN BAPTISTE CHEVILLIARD

FRENCH: 1841-1904

1168. *THE BATH.* A priest, his clothes resting on a chair at right, is depicted in a green bathtub covered with a sheet. Plaid towels and stockings hang upon a line above his head. Signed at lower right V. CHEVILLIARD.

Watercolor: 7¾ *x* 9½ *inches*

Purchased from the artist

From M. Knoedler & Co., Inc., New York

JAN VAN BEERS

BELGIAN: b. 1852

1169. *ADA REHAN, AS LADY TEAZLE IN 'THE SCHOOL FOR SCANDAL'.* Seated figure in elaborate silk brocade costume, trimmed with lace, and a plumed hat; resting the right hand in theatrical pose upon a gold-headed cane. Landscape view through a window at right. Inscribed at upper left and signed JAN VAN BEERS. *Panel:* 13¾ *x* 10 *inches*

Ada Rehan, a popular actress, was born in Limerick, Ireland; much esteemed for her Shakespearean characters and as Lady Teazle.

Collection of Mrs Mary Adelaide Yerkes, New York, 1912

SIR EDWIN HENRY LANDSEER, R.A.

BRITISH: 1802-1873

1170. *ON WATCH BY HIS MASTER'S SLIPPERS.* A gray Airedale lying before a work bench at right, his head resting on a pair of old shoes. Signed at lower right with initials E. L., R. A. *Panel:* 5¾ *x* 9 *inches*

Collection of J. D. Ichenhauser, New York, 1901

SIR EDWIN HENRY LANDSEER, R.A.

British: 1802-1873

1171. *HEAD OF A DOG.* Head of a gray wolfhound in profile to the left.
9¼ x 7¾ *inches*

Collection of J. D. Ichenhauser, New York, 1901

JEAN BAPTISTE CAMILLE COROT

French: 1796-1875

1172. *ROCHERS DANS UNE CLAIRIERE.* A glade with tall slender trees in full foliage screening a pale sky flecked with clouds. Two figures appear behind large boulders in the foreground. Signed at lower left COROT. 13 x 9¾ *inches*

Painted about 1855-65

Recorded and illustrated in Alfred Robaut, *L'Oeuvre de Corot,* 1905, vol. II, pp. 376-7, no. 1199

[See illustration]

JEAN LEON GEROME

French: 1824-1904

1173. *THE DUET.* A Turkish soldier seated upon a stone bench singing to the accompaniment of a lute; a raven listening on the ground before him. He wears a green and mulberry costume with a full white skirt. On the white wall hangs a rifle in scarlet case. Signed at lower left J. L. GEROME. 17 x 13½ *inches*

EDOUARD DETAILLE

French: 1848-1912

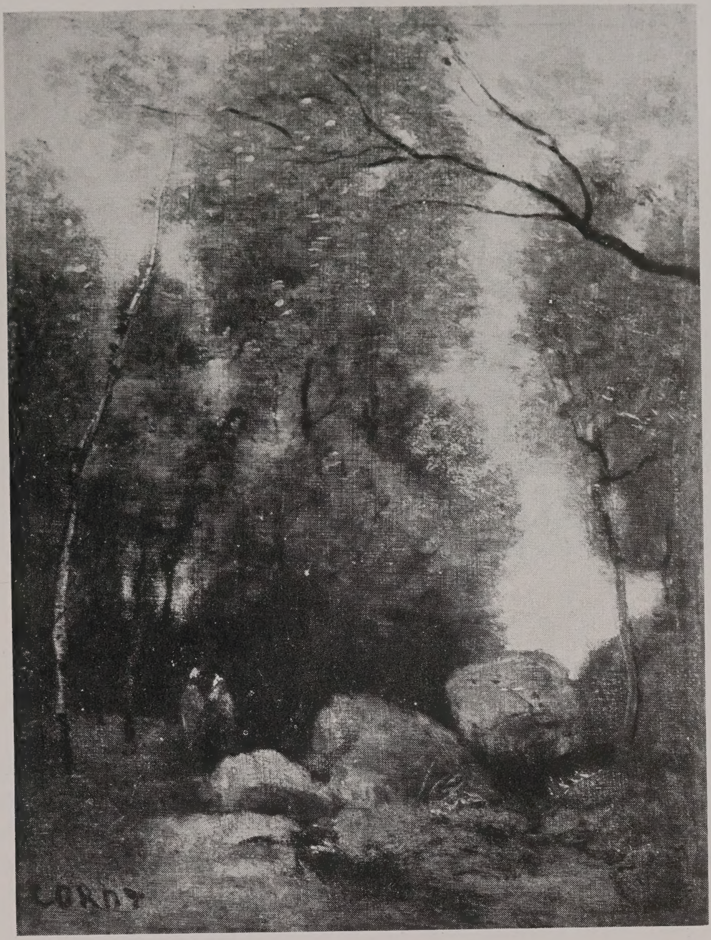
1175. *NAPOLEON REVIEWING THE 4th REGIMENT OF THE DRAGOONS, 1807.* Snow-covered landscape with a regiment of cavalry in the scarlet and blue uniforms of the dragoons passing before Napoleon, mounted upon a white charger, and his generals in the right background. Signed at lower left EDOUARD DÉTAILLE and dated 1892. *Watercolor:* 25 x 21 *inches*

From Boussod, Valadon & Cie., Paris

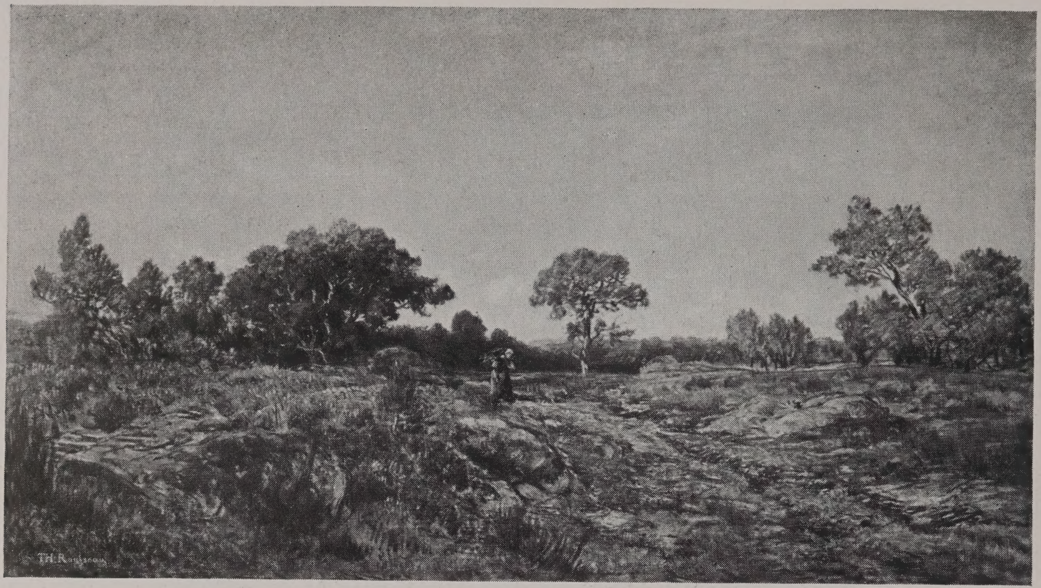
From Julius Oehme, New York

Collection of George Crocker, New York

Collection of Emerson McMillin, New York, 1913



[NUMBER 1172]



[NUMBER 1176]

PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1812-1867

1176. *EARTH, TREES AND SKY.* Open foreground strewn with boulders and grown with russet brush, the middle distance enclosed by low bushy green trees outlined against a blue sky flecked with clouds at the horizon. At centre, a woman in blue carries fagots, making her way across a trickling watercourse. Signed at lower left TH. ROUSSEAU. *Panel: 14¾ x 26¼ inches*

From Durand-Ruel, Paris

From S. P. Avery, Jr., New York

Collection of Judge Elbert H. Gary, New York, 1928

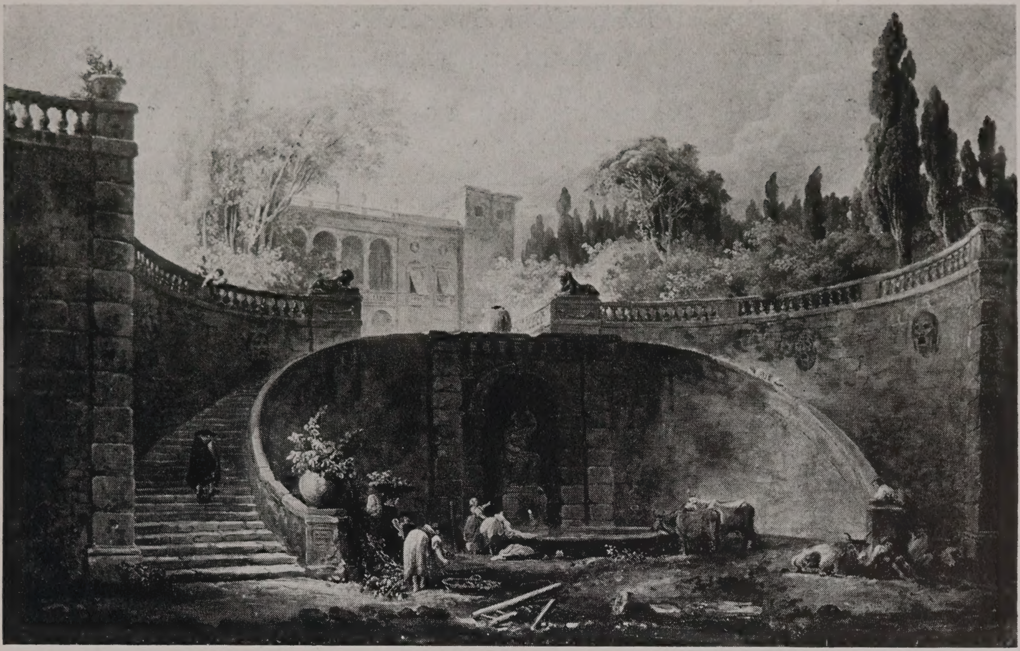
[See illustration]

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807-1876

1177. *FAGOT GATHERERS.* A road leading through the forest between the white trunks of birch trees and a canopy of green foliage towards a sunlit opening in the distance. In the foreground, two women with fagots. Signed at lower right N. DIAZ. *Board: 10¼ x 6½ inches*

From E. F. Bonaventure, New York



[NUMBER 1178]

HUBERT ROBERT

FRENCH: 1733-1808

1178. *ESCALIER D'UNE VILLA ITALIENNE.* A semicircular staircase before the façade of a *palazzo,* with surrounding gardens and trees enclosed by a balustrade; in the curve of the stairs, a fountain surrounded with figures of peasant women and cattle, other figures appearing on the steps and terrace above. At the left, a jardiniere of red flowers. Signed at left HUB. ROBERT. 18 x 28 *inches*

Collection of Camille Groult, Paris

From Wildenstein & Co., New York, 1925

[See illustration]

PIERRE ETIENNE THEODORE ROUSSEAU

FRENCH: 1812-1867

1179. *LE COUCHER DU SOLEIL.* A twilight sky darkening overhead with luminous billowy clouds at the horizon, throwing into relief scattered brown trees; brown meadow in the foreground centred by a pool. Signed at lower left TH. ROUSSEAU. *Panel:* $7\frac{1}{4}$ x $13\frac{1}{2}$ *inches*

Collection of Henry Graves, New York, 1909

FRANÇOIS BOUCHER

FRENCH: 1703-1770

1180. *LE MOULIN.* An old mill bordering a mill stream with the waterwheel seen at the right; a figure appears inside an open door and a girl and child in red, blue, and yellow costumes stand by the sluice-valve. A low gnarled green tree grows on the shore in the foreground; poplars tower above the red roof of the mill. Opalescent cloudy sky. Signed at lower left F. BOUCHER and dated 1769.

Oval: 27 *x* 21½ *inches*

Companion to the following
Collection Double, Paris, 1881, no. 3
Collection of Baron Nathaniel de Rothschild
Collection of Baron Arthur de Rothschild
Collection of Baron Henri de Rothschild, Paris
Collection of Octave Homberg, Paris, 1931, no. 7
From Jacques Seligmann, Paris, 1931
Described in André Michel, *François Boucher,* n.d., p. 100, no. 1764
Described in Pierre de Nolhac, *François Boucher, Premier Peintre du Roi, 1703-1770,* 1907, p. 163
Recorded in Haldane Macfall, *Boucher, The Man, His Times, His Art and His Significance,* 1908, p. 153

[See photogravure illustration]

FRANÇOIS BOUCHER

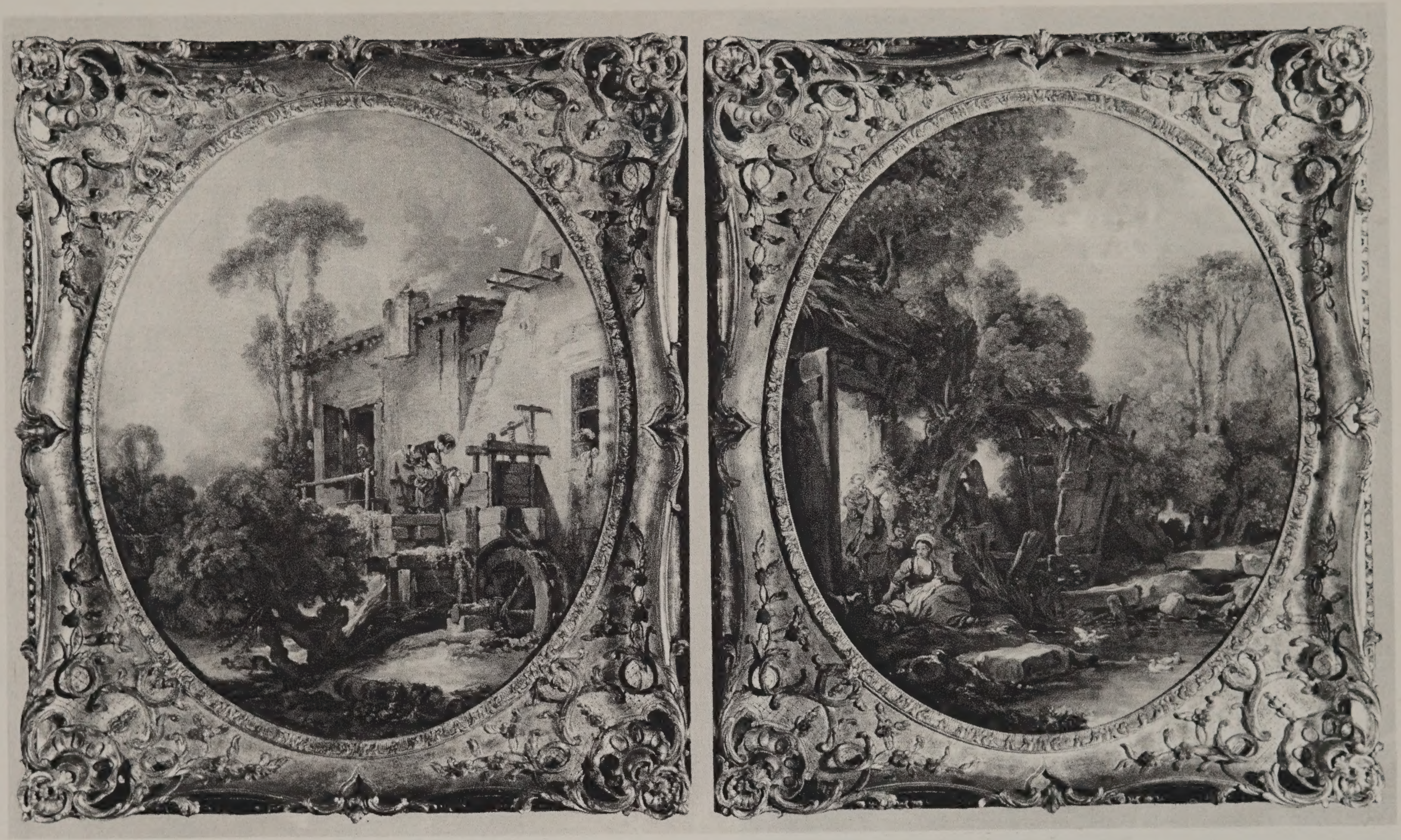
FRENCH: 1703-1770

1181. *LE COURS D'EAU.* The verdant shore of a stream, with the ruins of a thatch-roofed cabin at the left, a peasant girl with two children appearing in the open door; another in scarlet, blue, and yellow costume is seated before a stone step on the bank, teasing a dog. Signed on the step F. BOUCHER and dated 1769.

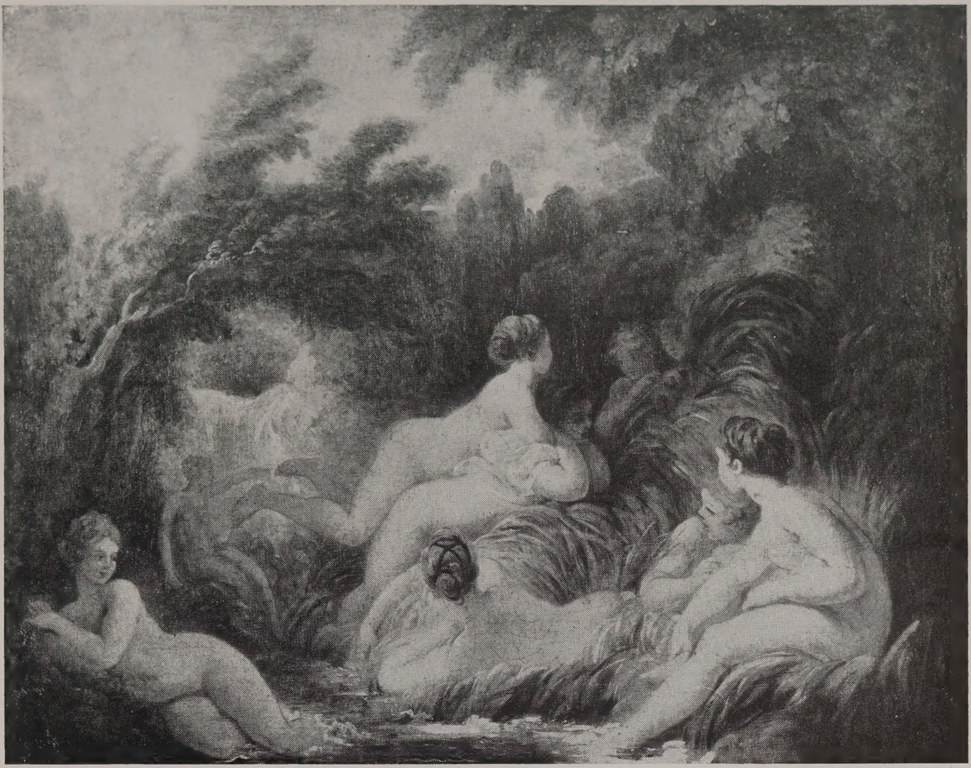
Oval: 26½ *x* 22 *inches*

Collection Double, Paris, 1881, no. 2
Collection of Baron Nathaniel de Rothschild
Collection of Baron Arthur de Rothschild
Collection of Baron Henri de Rothschild
Collection of Octave Homberg, Paris, 1931, no. 8
From Jacques Seligmann, Paris, 1931
Exposition de L'Art au XVIII Siècle, Paris, 1883
Described in André Michel, *François Boucher,* n.d., p. 98, no. 1732
Described in Pierre de Nolhac, *François Boucher, Premier Peintre du Roi, 1703-1770,* 1907, p. 161
Recorded in Haldane Macfall, *Boucher, The Man, His Times, His Art and His Significance,* 1908, p. 153

[See photogravure illustration]



Le Moulin and *Le Cours d'Eau* by François Boucher



[NUMBER 1182]

JEAN HONORE FRAGONARD

FRENCH: 1732-1806

1182. *LES BAIGNEUSES.* Nude maidens among green rushes bordering a narrow stream, one reclining with her feet in the water at left, others reclining and playing on the bank at right; in the background, a view of a waterfall framed by the bending branches of trees. A glimpse of blue cumulus sky above the tree tops.

26 x 32 *inches*

Note: This painting has been considered to be the companion piece of the picture entitled *Les Baigneuses* in the Musée de Louvre, Paris, and to have been painted between 1765 and 1767.

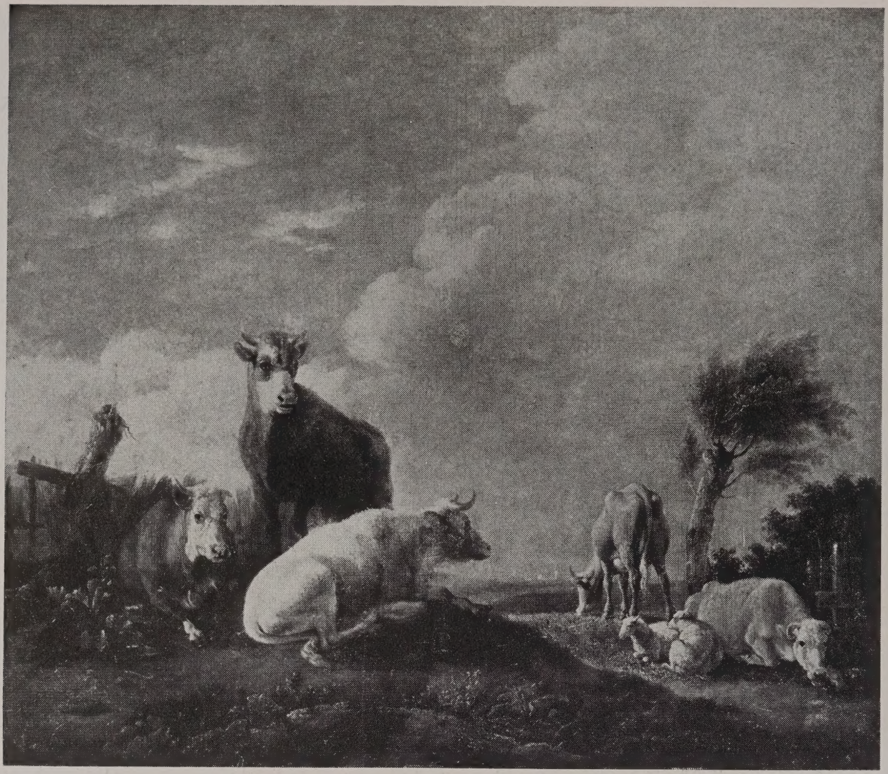
Collection of Countess Tyszkiewicz

Collection of Jean Bartholoni, Paris

From Arnold Seligmann, Paris, 1923

Exposition des Oeuvres de J. H. Fragonard, Organized under the Patronage of the French State for the Benefit of the Musée Fragonard at Grasse, Musée des Arts Decoratifs, 1921, no. 30, illustrated in that catalogue

[See illustration]



[NUMBER 1183]

PAULUS POTTER

DUTCH: 1625-1654

1183. *CATTLE AND SHEEP AT PASTURE.* Three brown and white cattle upon a knoll at left before a wheat field, other cows and sheep at the right beside a pollard willow and shrubs; in the distance, a view of open country. Green plants across the foreground. Signed at lower right PAULUS POTTER, *ft.*

Panel: 16½ *x* 18¾ *inches*

[See illustration]

NICOLAES BERCHEM

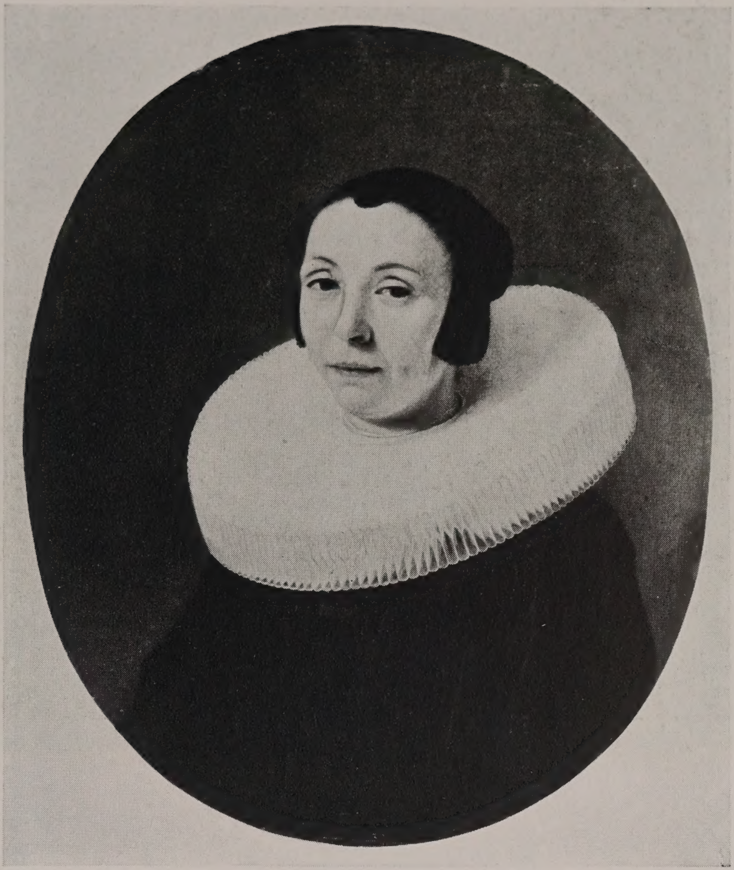
DUTCH: 1620-1683

1184. *ROMANTIC LANDSCAPE WITH FIGURES.* Classic ruins crowning a hill overlooking a lake and enclosing the foreground at right. Herdsmen tending cattle appear in the distance, and a man and woman, the latter mounted on a white horse, are crossing the foreground with a pack donkey. 20½ *x* 25½ *inches*

FLEMISH SCHOOL

CIRCA 1670

1185. *PORTRAIT OF A LADY.* Half-length figure to half left of a young woman with curling hair dressed with pearls, wearing a greenish blue gown and holding a rose scarf about her shoulders. Dark background. 30 *x* 25 *inches*



[NUMBER 1186]

AELBERT CUYP

DUTCH: 1620-1691

1186. *PORTRAIT OF A LADY.* Waist-length figure to half left, wearing a black lace-trimmed gown with wide white goffered ruff and transparent black cap. Greenish gray background. Inscribed at lower left *Aetatis 49,* signed CUYP *fecit,* and dated *Ano* 1649. *Oval, Cradled panel:* 27 x 22 *inches*

Collection of William Schaus, New York, 1896

Exhibited at the Metropolitan Museum of Art, New York, N. Y.

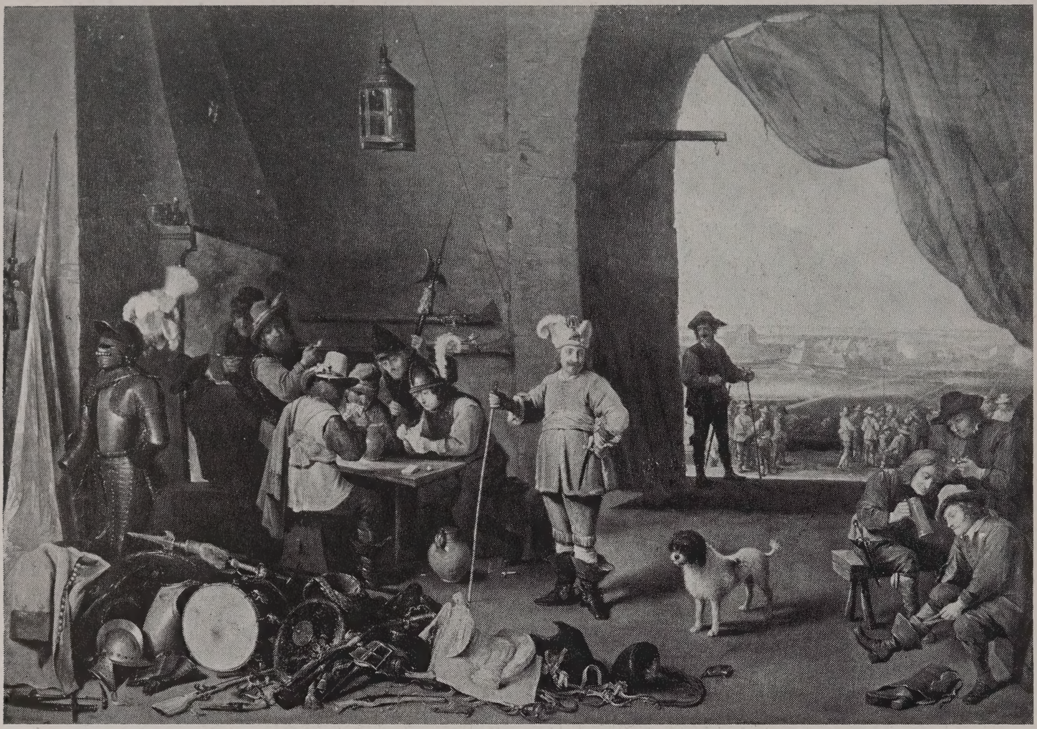
[See illustration]

JAN STEEN

DUTCH: 1626-1679

1186A. *AN ARGUMENT.* An interior with an agitated group of figures gathered before a hearth surrounding a baby in a wicker crib; a cat and dog centring the scene in a fight. The light enters through an invisible window from the right, lighting various toys, furnishings, and a broom in the foreground. Signed illegibly on table at right. Possibly an early work. 17 x 15¼ *inches*

Collection of the Hon. W. F. B. Massey-Mainwaring, M.P.



[NUMBER 1187]

DAVID TENIERS, THE YOUNGER

FLEMISH: 1610-1690

1187. *THE GUARD ROOM.* High-ceilinged interior with armor, a scarlet saddle and a scarlet coat strewn across the left foreground; at the right, a wide arched entrance through which appear groups of soldiery before a view of a town under fire in the distance. At the left figures, some in half armor, surround a card game before a burning hearth. Signed at lower left DAVID TENIERS *f.*

27¾ x 40¼ inches

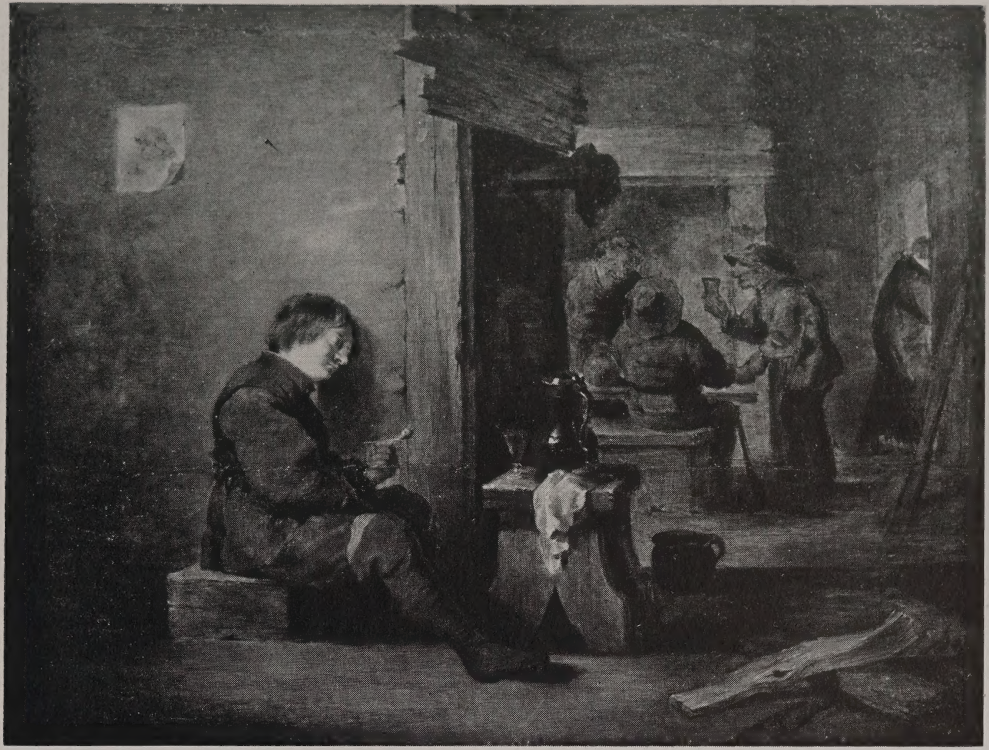
[See illustration]

PIETER DE BLOOT

DUTCH: 1601-1658

1188. *TAVERN SCENES: PAIR PAINTINGS.* Two figures and a spectator at a card game around an improvised card table and a boisterous group of three boors smoking and drinking. Both signed at lower right P. DE BLOOT.

Cradled panel: 10¾ x 8¼ inches



[NUMBER 1189]

ADRIAEN BROUWER

FLEMISH: 1605-1640

1189. *TAVERN SCENE.* An interior with three figures surrounding a table before a hearth in the background, a woman passing through a door at the right; in the foreground a boy in brown buff coat and leather boots, asleep leaning against the wall. *Cradled panel:* 10½ x 14 *inches*

Collection of Fairfax Murray, Esq., London

[See illustration]

ANGELO ALLORI (BRONZINO)

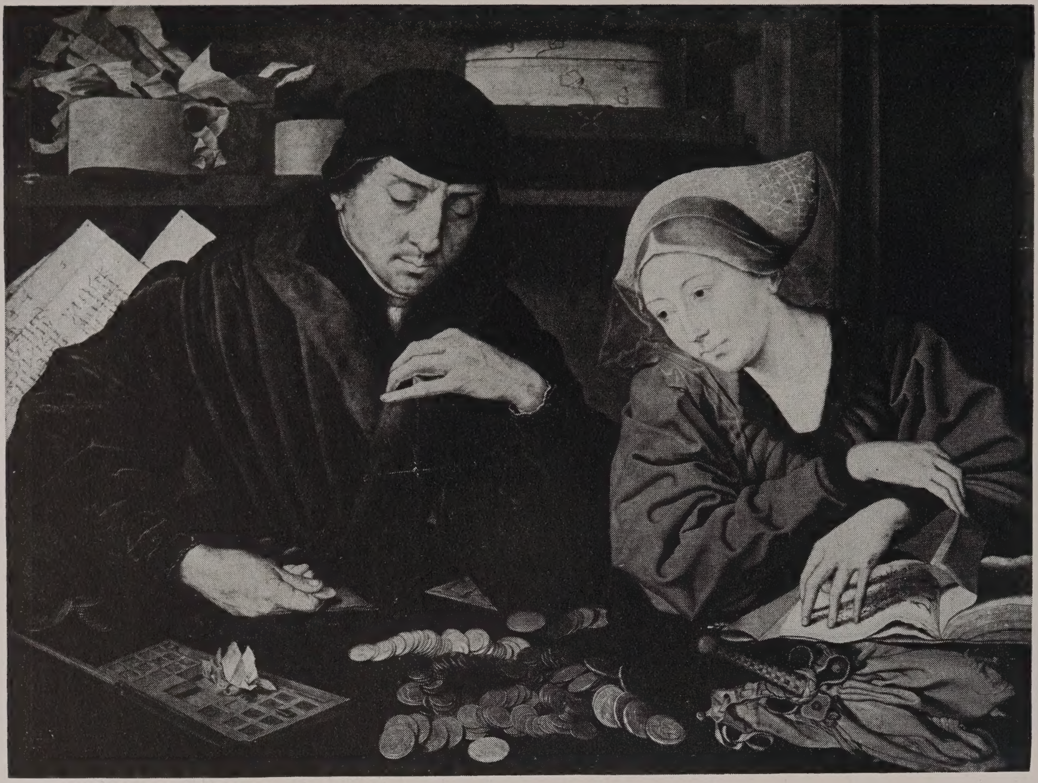
FLORENTINE: 1502-1572

1190. *PORTRAIT OF BIANCA CAPELLO.* Waist-length figure of a young woman glancing to half right, wearing a pistache green gown with black and gold embroidery and quilted white sleeves, her right hand visible.

Cradled panel: 26 x 21½ *inches*

Bianca Capello (d. 1587) was born of a noble family in Venice. In 1563 she eloped to Florence with Pietro Bonaventuri, afterwards forming a liaison with Francesco de' Medici, Grand Duke of Tuscany, to whom she was privately married in 1578.

Collection of M. Gavet, Paris



[NUMBER 1191]

MARINUS VAN REYMERSWAELE

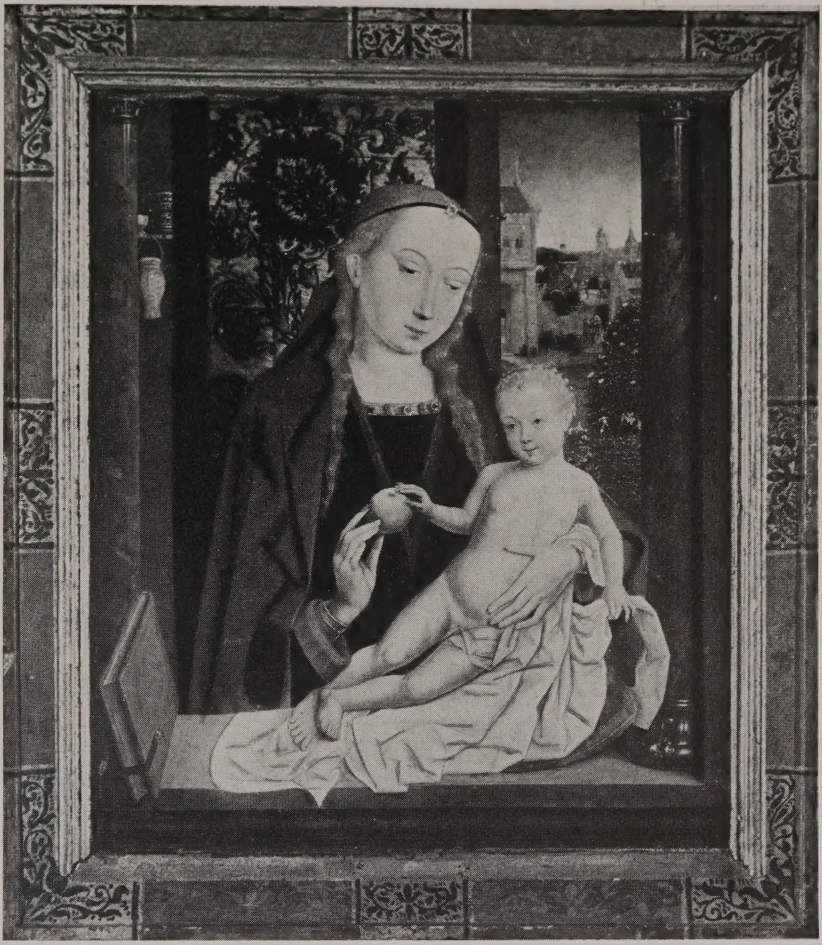
DUTCH: 1497-?1567

1191. *THE MONEY CHANGER WITH HIS WIFE.* A man, in reddish brown fur-trimmed coat and black cap, and a woman in a scarlet robe with a figured rose-pointed headdress draped with a transparent veil; the former weighing coins on a scale, the latter with her arms resting on the open page of a book on the table. In the background, a shelf with various boxes and manuscript leaves.

Cradled panel: 29 x 39 *inches*

Note: A variant of the composition by Marinus van Reymerswaele in the Prado, Madrid, which is signed and dated 1538. Several other repetitions exist, the one in the Sigmaringen collection illustrated in Friedländer, *Die Altniederländische Malerei,* vol. XII, pl. XXXIV, in which there is a third figure appearing at the right.

[See illustration]



[NUMBER 1192]

HANS MEMLING [School of]

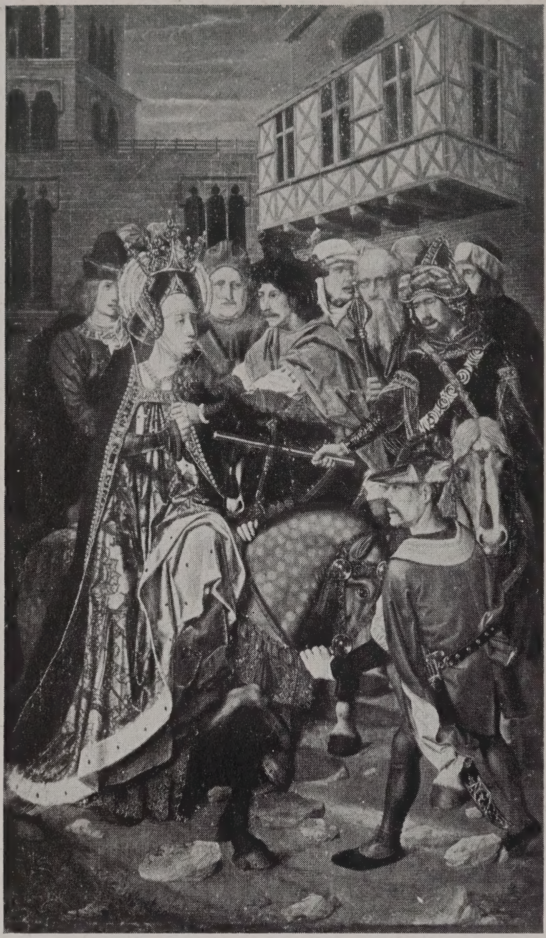
FLEMISH: 1430-1494

1192. *MADONNA AND CHILD WITH APPLE.* The Virgin in green and black gown with jeweled band and crimson mantle, seen at half length behind a window frame enclosed by marbleized half-columns. She holds the nude Child in a white drapery supported by a green cushion, offering Him an apple. Behind her, a black and gold brocade cloth of honor; at the right, a landscape with flowering green plants and a scene of the Visitation before a church, other tiny figures and buildings beyond. *Panel:* 18¼ *x* 15¼ *inches*

Collection of J. Homberg, Paris, 1923, no. 29

From M. Knoedler & Co., Inc., New York, 1924

[See illustration]



[NUMBER 1193]

DUTCH SCHOOL

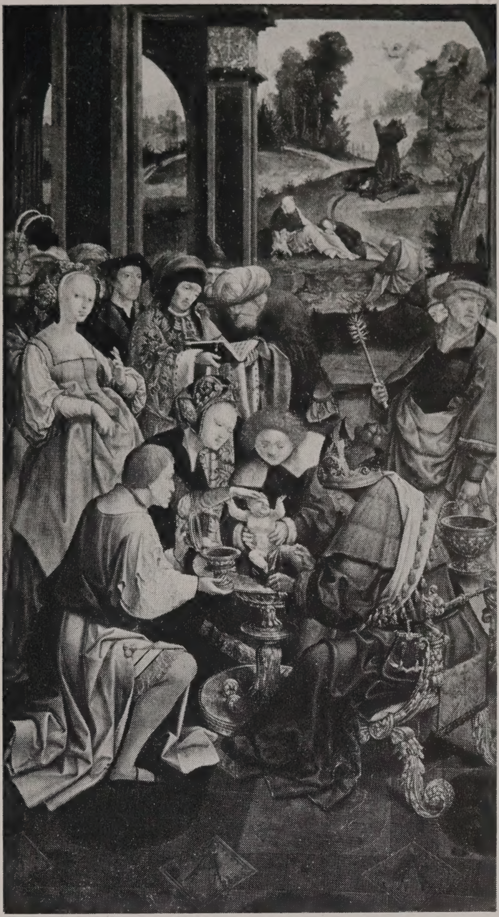
CIRCA 1500

1193. *THE LEGEND OF S. CATHERINE OF ALEXANDRIA.* Street scene with nine figures in richly colored garb gathered before the brick and half-timbered walls of town buildings; at the right Porphyry, Maximin's servant, holding a baton, orders the arrest of the royal saint, who appears in brocaded crimson gown trimmed with ermine and jeweled dark green cloak, mounted upon a dapple gray horse caparisoned in green. *Cradled panel:* 39¼ x 24 *inches*

Collection of M. Gavet, Paris

Recorded in E. Benezit, *Dictionnaire Critique et Documentaire des Peintres, etc.,* 1924, vol. I, p. 715 (as by Jean de Bourgogne)

[See illustration]



[NUMBER 1193A]

DUTCH SCHOOL

Circa 1520

1193A. *THE BAPTISM.* The infant Christ held over a baptismal font, the priest in blue seated at the right and a figure in aquamarine tunic and scarlet hose kneeling at the left with the baptismal water. In the second plane, citizens in rich attire and the Magdalen in rose. Landscape background, with three sleeping apostles and Christ praying in the Garden of Olives. With plaquettes in the foreground monogrammed AA (formerly thought to be the signature of Albrecht Altdorfer). 43 x 23¾ *inches*

Collection of M. Gavet, Paris

[See illustration]

JOOS VAN CLEVE [ATTRIBUTED TO]

FLEMISH: 1490-C. 1554

1194. *S. JEROME READING THE BIBLE.* The bearded saint in scarlet robe seated at a table before a lectern, his head supported on his hand. At his side are various utensils and a skull, upon which he rests the forefinger. An hourglass appears upon a window sill at left. Inscribed above *Homo Bvlla.*

Cradled panel: 25½ *x* 19½ *inches*

Note: A variant of the *S. Jerome* illustrated in Friedländer (see below) and listed as a Joos van Cleve, closely following the composition which Dürer executed in 1521 for a Portuguese gentleman in Antwerp, the picture now hanging in the Lisbon Museum. Several copies and variations are in existence, the subject being a popular one in sixteenth century Flanders since a scholarly searcher for godly truth was a timely ideal at the beginning of the Reformation. According to Friedländer, the best of the Netherlandish pictures show the style of Joos van Cleve; included among these are the pictures in the Duke of Fife Collection, Countess of Seafield Collection, Johnson Collection at Philadelphia, Palazzo Reale at Genoa.

Painted about 1521-25

Collection of the Duque de Dúrçal, New York, 1889 (as by Dürer)

Cf. Ludwig Baldass, *Joos van Cleve, Der Meister des Todes Maria,* 1925, p. 32, no. 92 and illustration no. 61

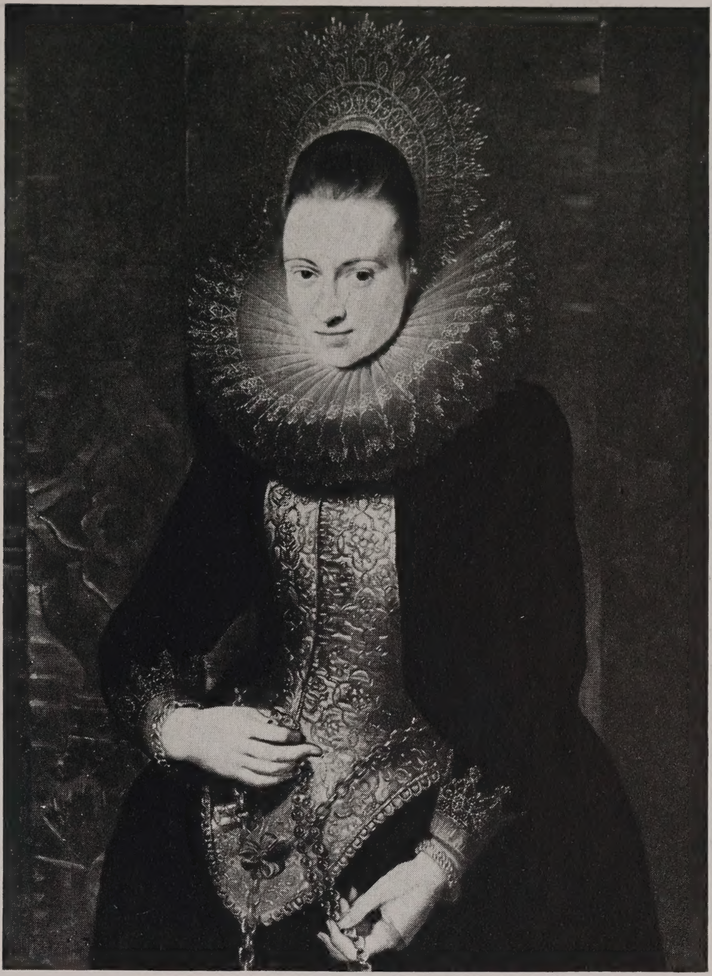
Cf. Max J. Friedlaender, *Die Altniederlaendische Malerei,* 1934, vol. IX, pp. 47, 132 no. 39, pl. XXVIII

FRANZ POURBUS, THE YOUNGER

FLEMISH: 1570-1622

1195. *MARIE DE MEDICI.* Waist length figure to half left in a dark embroidered gown trimmed with red flowers and jewels and with high lace-edged Medici collar. Dark background. With inscription at upper left. 31¼ *x* 25½ *inches*

Collection of M. Gavet, Paris



[NUMBER 1196]

PETER PAUL RUBENS

FLEMISH: 1577-1640

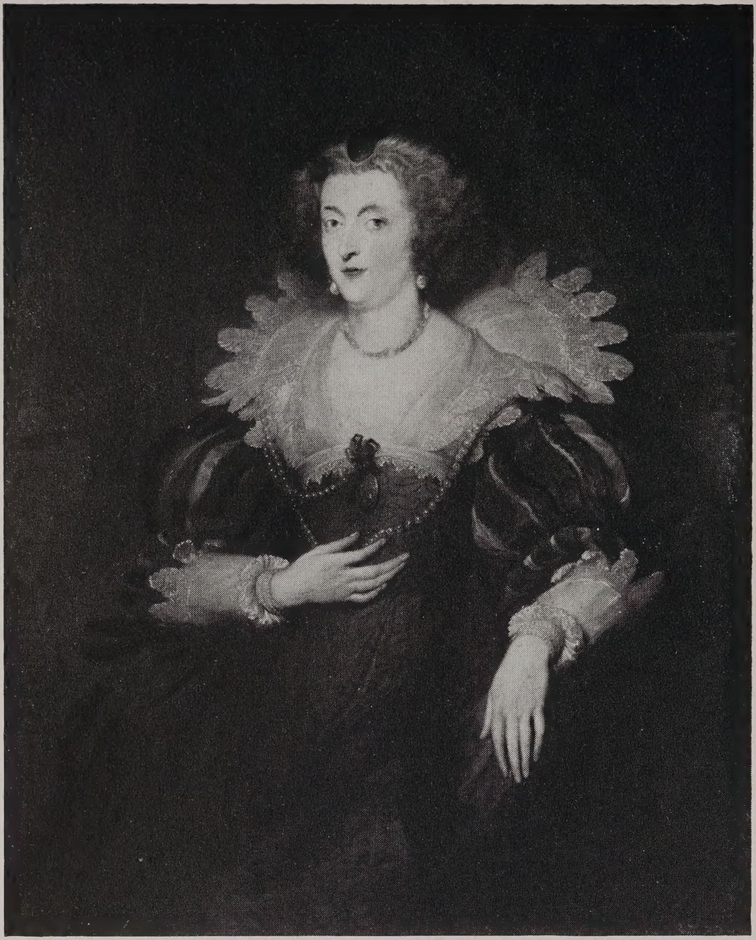
1196. *DAME VAN PARYS.* Three-quarter-length figure in black gown with quilted sleeves, embroidered gold stomacher, and lace-edged ruff, cuffs and high fan-shaped headdress; holding in her hands a rosary of crystal beads. Patterned brownish red background, with the figure standing before a red velvet panel.

Cradled panel: 42½ x 30 *inches*

Note: The above portrait was sold in the Prosper Crabbe collection as a portrait of *Dame van Parys,* probably the mother of Philip van Parys, who married Clara Eugenia, daughter of Rubens and Hélène Fourment.

Collection Huybrechts, Antwerp
Collection of J. Allard, Brussels
Collection of Prosper Crabbe, Paris, 1890, no. 46
Collection of William Schaus, New York, 1896, no. 24 (entitled *Isabella Brant*)

[See illustration]



[NUMBER 1197]

SIR ANTHONY VAN DYCK AND ATELIER

FLEMISH: 1599-1641

1197. *GENEVIEVE D'URFE, DUCHESS OF CROY.* At three-quarter-length, seated in a red armchair before a crimson drapery; wearing a black figured silk gown with lace-edged Medici collar, a medallion portrait pinned to the bodice, and fingering with her right hand a strand of pearls. 46½ x 37½ *inches*

Note: A repetition of the portrait from the collection of the Marquis of Lothian, illustrated in Gustav Glück, *Van Dyck* (*Klassiker der Kunst*), 1931, p. 283.

From Eugene Glaenzer, New York, 1913

Cf. John Smith, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish, and French Painters,* 1831, vol. III, pp. 67 and 203-4

[See illustration]

JAN VAN ASSELYN(?)

DUTCH: 1610-1660

1198. *PORTRAIT OF REMBRANDT.* Bust-length portrait slightly to the left, in middle age, with auburn hair and beard, wearing a wide-brimmed black hat and black doublet with lace-edged white linen collar. Shaded neutral background.
Oval: 30½ x 24 *inches*

Note: After the self-portrait by Rembrandt, painted in 1641, in the Brussels Museum.

FREDERIK DE MOUCHERON

DUTCH: 1637-1686

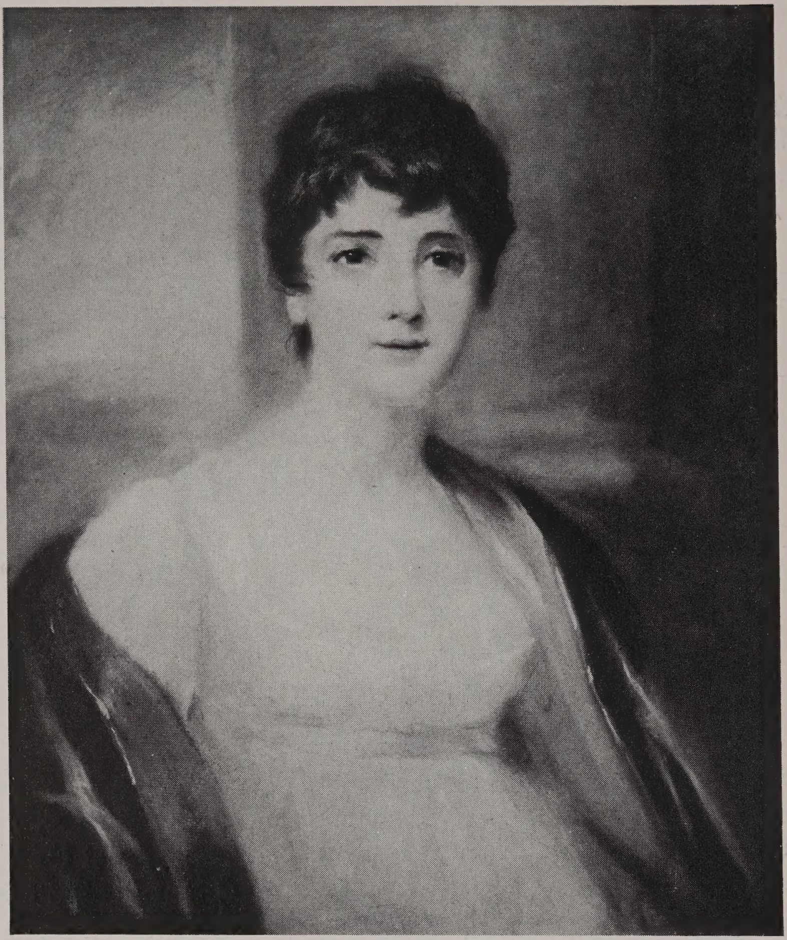
1199. *THE AMBUSH.* Louis XIII mounted musketeers engaged in a skirmish before a narrow defile at the left, bordered by trees; in the right distance, other cavalry in pursuit over undulating country before a castle. Signed at lower left MOUCHERON, *ft.*
23 x 30¼ *inches*

From Eugene Glaenzer, New York

DUTCH SCHOOL

EARLY XVIII CENTURY

1200. *LANDSCAPE WITH HERDSMEN AND CATTLE.* Undulating foreground dominated by a group of large oaks at centre growing at the foot of a cliff; a herdsman sits at the right watching goats and cattle graze, another in red coat appears in the left distance.
20½ x 25¾ *inches*



[NUMBER 1201]

JOHN JAMES MASQUERIER

BRITISH: 1778-1855

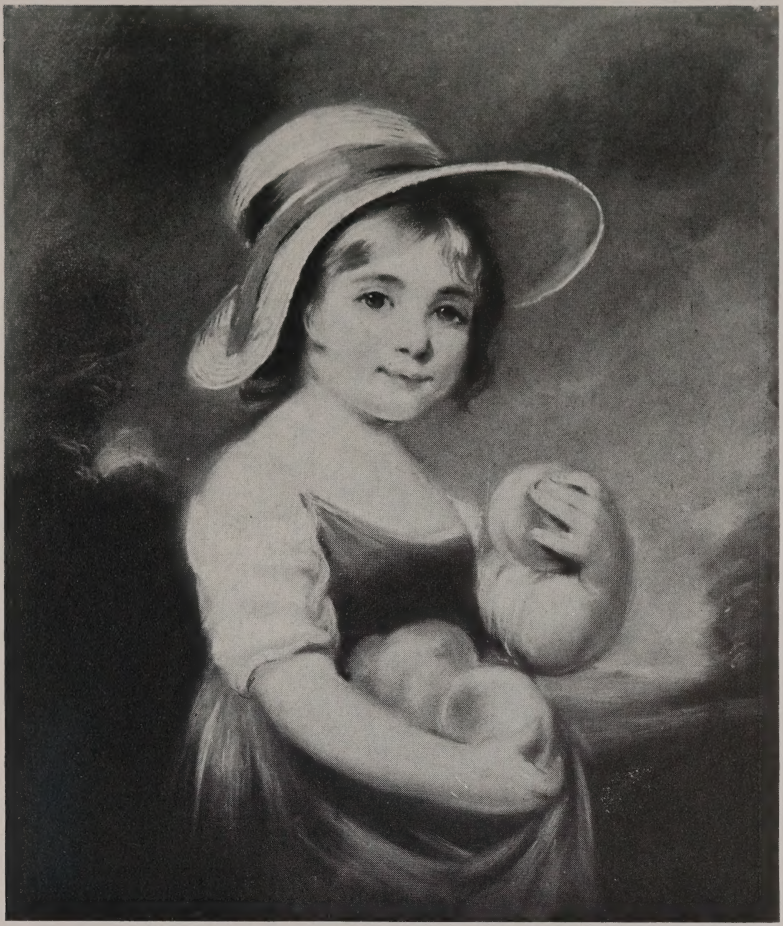
1201. *MADAME TALLIEN.* Half-length figure, slightly to the right, of a young woman with dark hair, wearing a white Empire gown with square neck and a blue mantle; background with gray column and golden sky at the left. Signed at lower right J. J. MASQUERIER and dated 1800. *Pastel:* 28 *x* 23 *inches*

Thérèsia de Cabarrus (1773-1835) married Jean Lambert Tallien (1769-1820); married secondly Prince de Caraman-Chimay. She was a friend of the artist, and one of the *belles* of Parisian society. The above portrait descended in the family of Colonel Devaux, who married Thérèsia Celemence Cabarus, mother of the sitter.

From Jacques Seligmann, Paris, 1922

Described and illustrated in R. R. M. See, *Masquerier and His Circle,* 1922, p. 235, pl. XXVIII (b)

[See illustration]



[NUMBER 1202]

JOHN RUSSELL, R.A.

BRITISH: 1745-1806

1202. *PORTRAIT OF THE ARTIST'S DAUGHTER: GIRL WITH PEACHES.* Three-quarter-length figure of a child standing in a landscape to half right, wearing a low-necked beige frock and straw hat and holding peaches in her arms. Signed at upper left J. RUSSELL f^t and dated 1778. *Pastel:* 24 x 20¼ *inches*

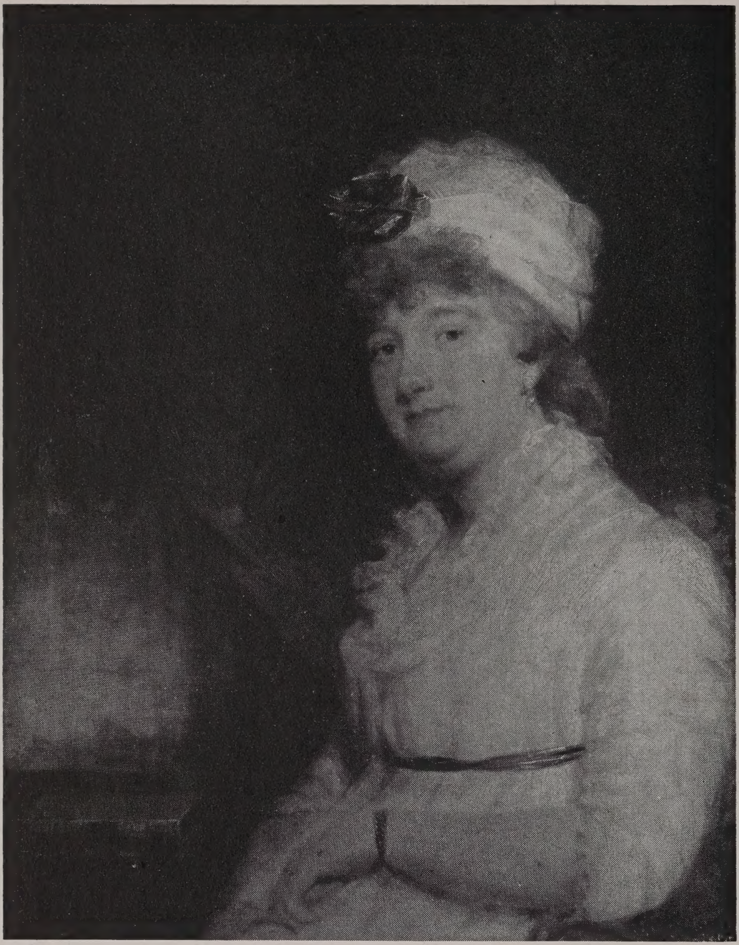
Collection of H. Webb, Esq., 1894

From Jacques Seligmann, Paris, 1922

Royal Academy Exhibition, London, 1778, no. 265

Described in George C. Williamson, *John Russell, R.A.*, 1894, p. 162

[See illustration]



[NUMBER 1203]

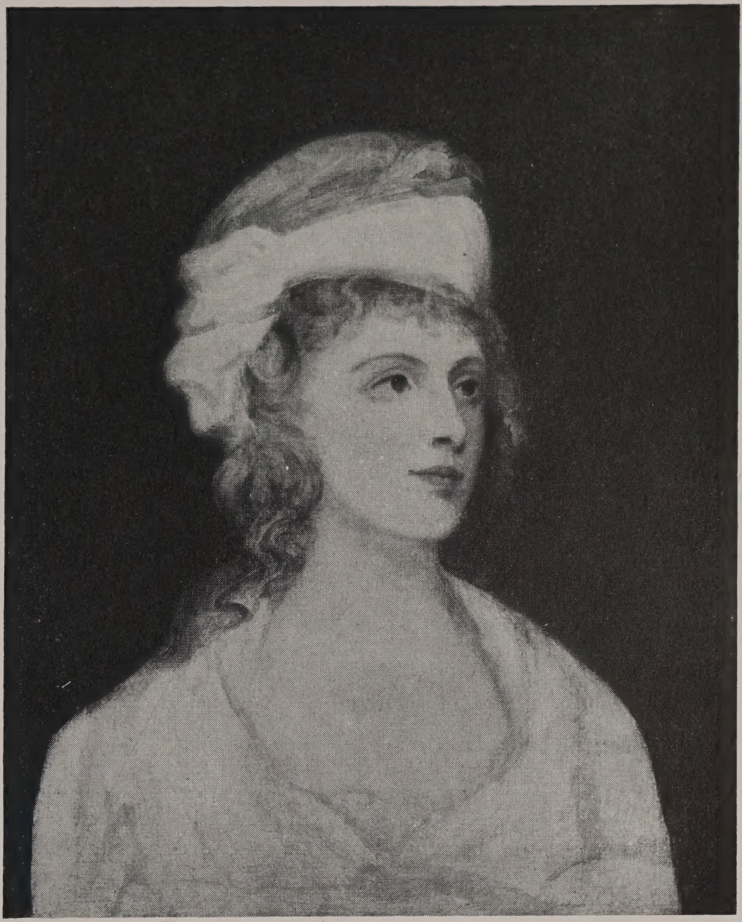
JOHN HOPPNER, R.A.

BRITISH: 1758-1810

1203. *MRS BEECH.* Half-length figure in white gown and cap seated to the left in a crimson armchair beside a table with a volume. Sky and landscape background seen beneath a crimson drapery. 35¾ x 28 *inches*

From the Van Praet Collection, Brussels

[See illustration]



[NUMBER 1204]

GEORGE ROMNEY

BRITISH: 1734-1802

1204. *LADY HAMILTON AS SIGISMUNDA.* Bust-length portrait glancing to half right, dressed in a white V-necked gown shaded in pink, her fair curling hair bound with a white turban headdress. Dark background. 25 *x* 20 *inches*

From Wallis & Son, London, 1895

Collection of David T. Watson, Pittsburgh, Pa., 1917

[See illustration]

SIR HENRY RAEBURN, R.A.

SCOTTISH: 1756-1823

1205. *MRS SCOTT MONCRIEFF (NEE MARGARITTA MACDONALD).* Before a dark background, the half-length figure of a young woman with large brown eyes, delicate features, and curled hair; the head turned slightly toward the right. The sitter wears a high-waisted *décolleté* white gown and a deep wine crimson cloak gathered in folds about the shoulders. 30 x 25 *inches*

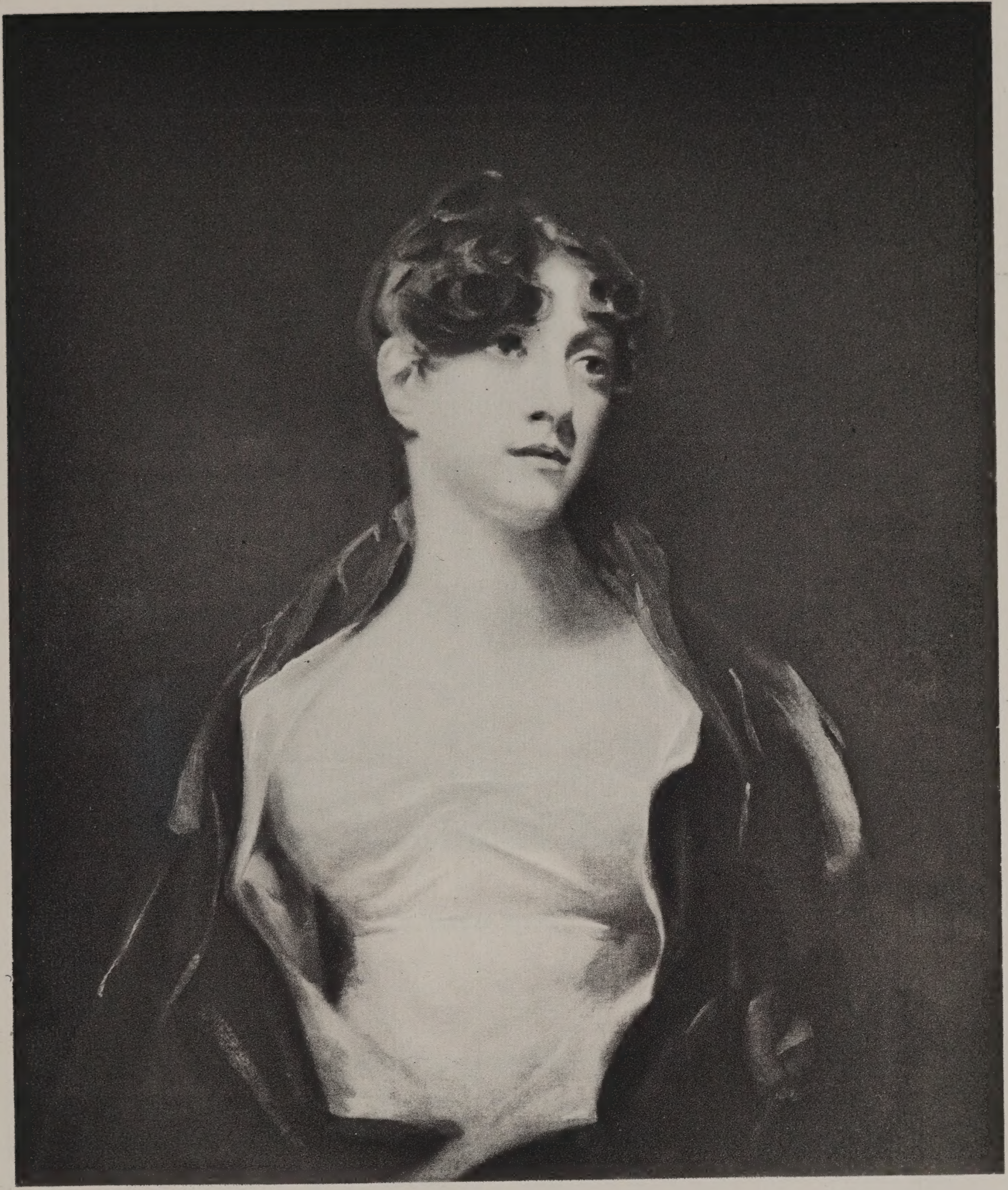
Note: Claud Phillips, in his review of the *Exposition de Cent Portraits de Femmes,* describes the above painting: "In the superb *Mrs. Scott Moncrieff* [Collection of Mr. T. J. Barratt] we have in truth one of Raeburn's masterpieces even among the portraits of beautiful women he has left us . . . so rich in its sombre splendor, . . . so seductive and yet so sincere in the manner in which physical beauty is represented, a beauty refined by such natural dignity . . ."

The above Barratt painting is a replica of the portrait of Mrs Moncrieff bequeathed to the National Gallery of Scotland (see Greig, p. 54). The subject has been engraved by C. O. Murray, 1879; by R. S. Clouston; and in mezzotint by Thos. G. Appleton, 1887 under the title *Isabel.*

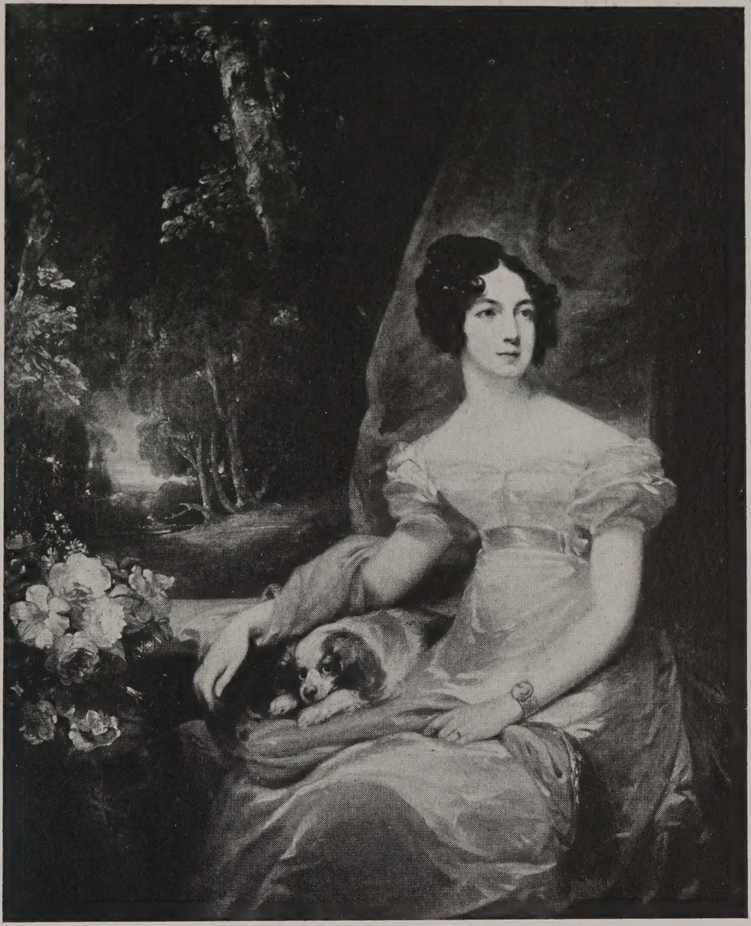
Margaritta MacDonald married R. Scott Moncrieff (afterwards taking the name of Scott Moncrieff Wellwood), of Wellwood and Pitliver.

Painted about 1810-12
Collection of Thomas J. Barratt, Esq.
From Thomas Agnew and Sons, London
From Lewis & Simmons, London
Collection of Judge Elbert H. Gary, New York, 1928
Loan Exhibition of Portraits, Birmingham, 1900
Exposition de Cent Portraits de Femmes, Paris, 1909
Recorded in Sir Walter Armstrong, *Sir Henry Raeburn,* 1901, p. 109
Recorded in James Greig, *Sir Henry Raeburn, R.A.,* 1911, p. 54
Illustrated in photogravure in the *Magazine of Art,* 1898

[See photogravure illustration]



Mrs Scott Moncrieff (née Margaritta MacDonald)
By Sir Henry Raeburn, R.A.



[NUMBER 1206]

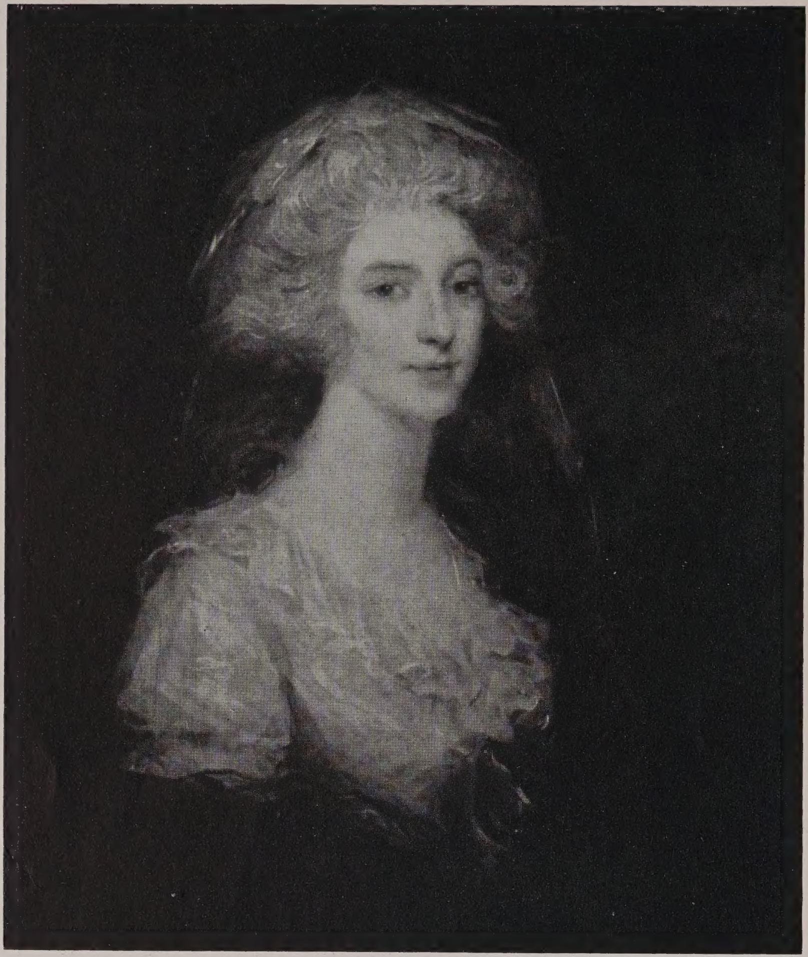
SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769-1830

1206. *PORTRAIT OF A LADY.* Three-quarter-length figure seated to half left before a crimson drapery, leaning her right arm upon a balustrade which overlooks a view of a park; she wears a white low-necked Empire gown, holding a golden beige scarf across her knees. A small brown and white spaniel lies at her side; an urn of flowers at the left. 64¼ x 51 *inches*

Note: This picture has always been known as a work of Lawrence, though we have been unable to trace any record for it. Certain indications would seem to us to indicate that the portrait is only in part the work of Lawrence and was probably completed in his atelier.

[See illustration]



[NUMBER 1207]

GAINSBOROUGH DUPONT

BRITISH: 1754-1797

1207. *PORTRAIT OF A LADY.* Bust-length figure to half right of a young woman in diaphanous white gown with ruched V-neck and blue bow, her powdered hair dressed with a white veil and a dark scarf about her arms. Shaded sky background. 30 x 25¼ *inches*

From Jacques Seligmann, Paris, 1924

[See illustration]

JOHN HOPPNER, R.A. (Attributed to)

British: 1758-1810

1208. *DUCHESS OF RUTLAND.* Waist-length figure to half left in black gown, with white fichu, and plumed black Gainsborough hat, her head outlined against a crimson drapery. Landscape vista at the left. 30 x 25 *inches*

Elizabeth Howard, Duchess of Rutland (1780-1825), daughter of Frederick, 5th Earl of Carlisle, and Margaret Caroline, daughter of Granville Leveson, 1st Marquess of Stafford; married April 22, 1797 John Henry, 5th Duke of Rutland, K.G., Lord-Lieut. of Leicestershire, D.C.L. (1778-1857) K.G. Recorder of Cambridge, Grantham and Scarborough, Trustee of the British Museum and High Steward of Cambridge.

JOHN JAMES MASQUERIER

British: 1778-1855

1208a. *MISS LONSDALE.* Half-length figure of a dark-haired young woman facing slightly to the right, wearing a white Empire gown and red cape. Sky background. *Pastel:* 25½ x 20½ *inches*

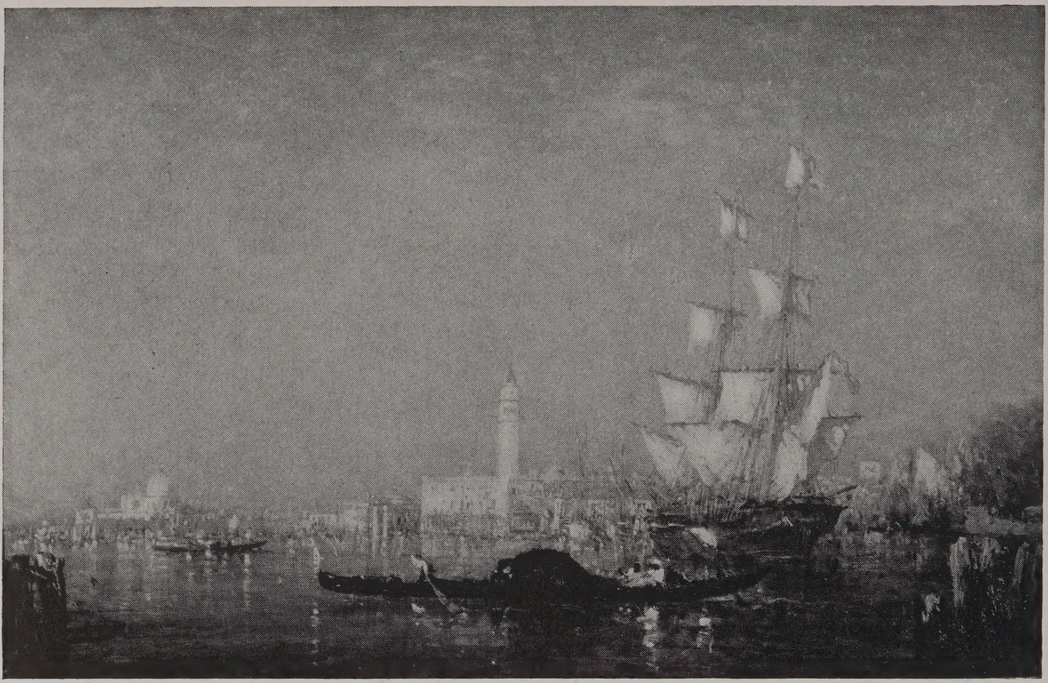
Note: Miss Lonsdale was the sister of James Lonsdale (1777-1839), the portrait painter, and pupil of George Romney.

Painted in 1804

Collection of James Blessman, Esq.

From Jacques Seligmann, Paris, 1922

Described and illustrated in R. R. M. See, *Masquerier and His Circle,* 1922, p. 213, pl. xliv (a)



[NUMBER 1209]

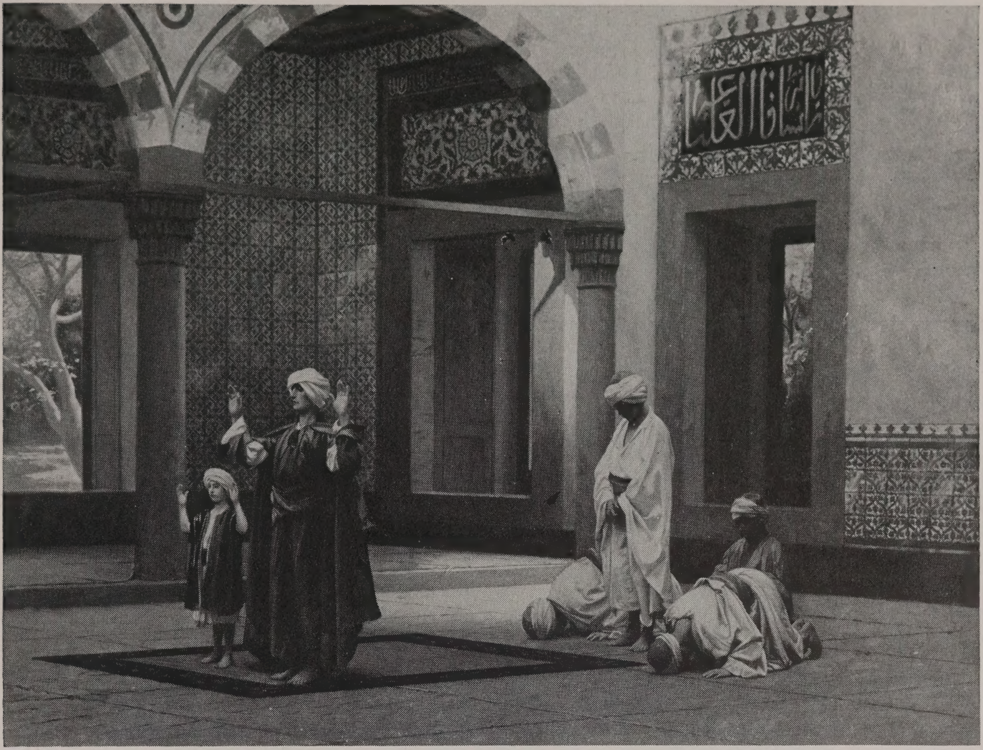
FELIX ZIEM

FRENCH: 1821-1911

1209. *GRAND CANAL: VENICE.* Brilliant blue sky silhouetting the slacked square sails of a two-masted vessel anchored at the right; in the foreground, a gondola with Oriental figures in scarlet and yellow crossing to the left. A view of the Salute and Doge's Palace appearing in the background. Signed at lower right ZIEM. *Cradled panel:* 23 x 34½ *inches*

From Julius Oehme, New York, 1911
Collection of F. L. Loring

[See illustration]



[NUMBER 1210]

JEAN LEON GEROME

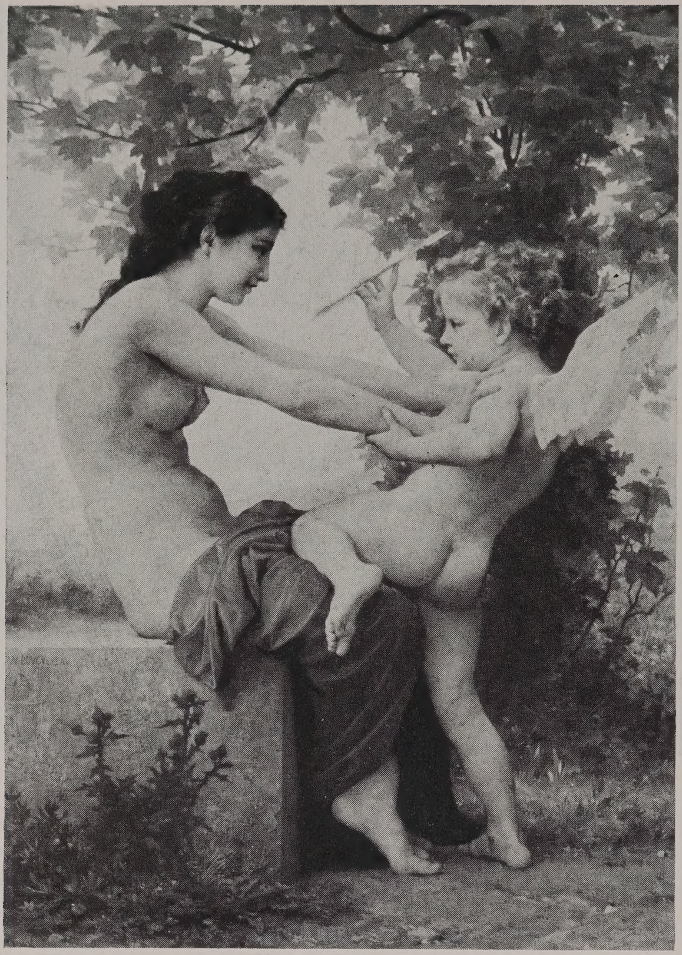
FRENCH: 1824-1904

1210. *MOHAMMEDANS AT PRAYER.* Interior of a mosque with blue-tiled walls and doorways opening onto sunlit woods. In the foreground, a man and a child in Oriental costume standing upon a scarlet carpet, before an invisible mihrab; behind them, four figures praying. Signed at lower left J. L. GEROME.

$28\frac{1}{2}$ x $37\frac{1}{2}$ *inches*

Purchased from the artist
From M. Knoedler & Co., Inc., New York
Collection of Leon Mandel, New York, 1917

[See illustration]



[NUMBER 1211]

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825-1905

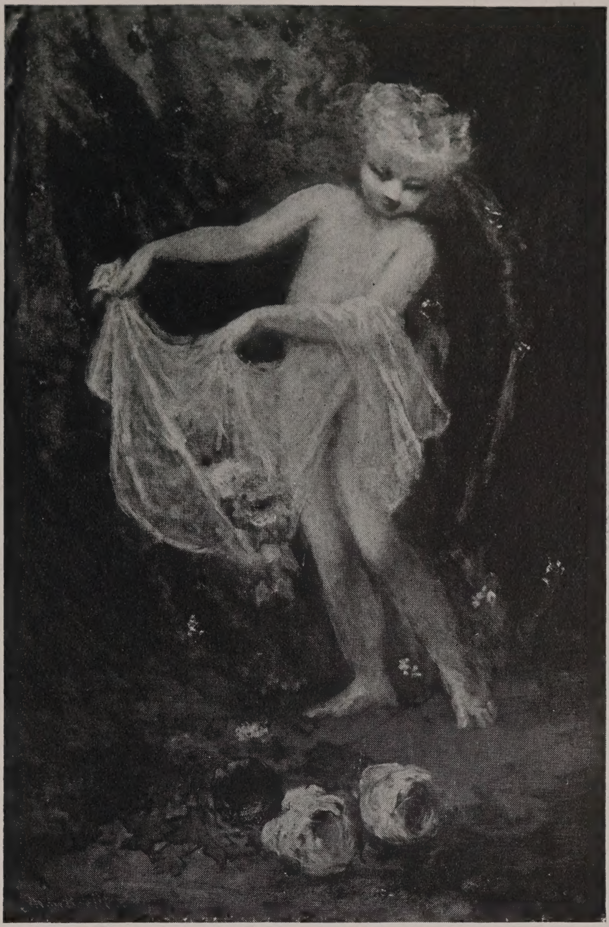
1211. *JEUNE FILLE SE DEFENDANT CONTRE L'AMOUR.* A young girl, half nude, with a blue drapery about her knees is seated in profile on a stone parapet before a vista of a mountainous landscape framed by the branches of a tree in the foreground. She holds at arm's length a fair-haired cupid aiming a dart at her heart. Signed on parapet at left W. BOVGVEREAV. 31¾ x 22½ *inches*

Painted in 1880

Recorded and illustrated in G. Vendries, *Catalogue Illustré des Oeuvres de W. Bouguereau,* 1885, p. 61

Recorded in Marius Vachon, *W. Bouguereau,* 1900, p. 154

[See illustration]



[NUMBER 1212]

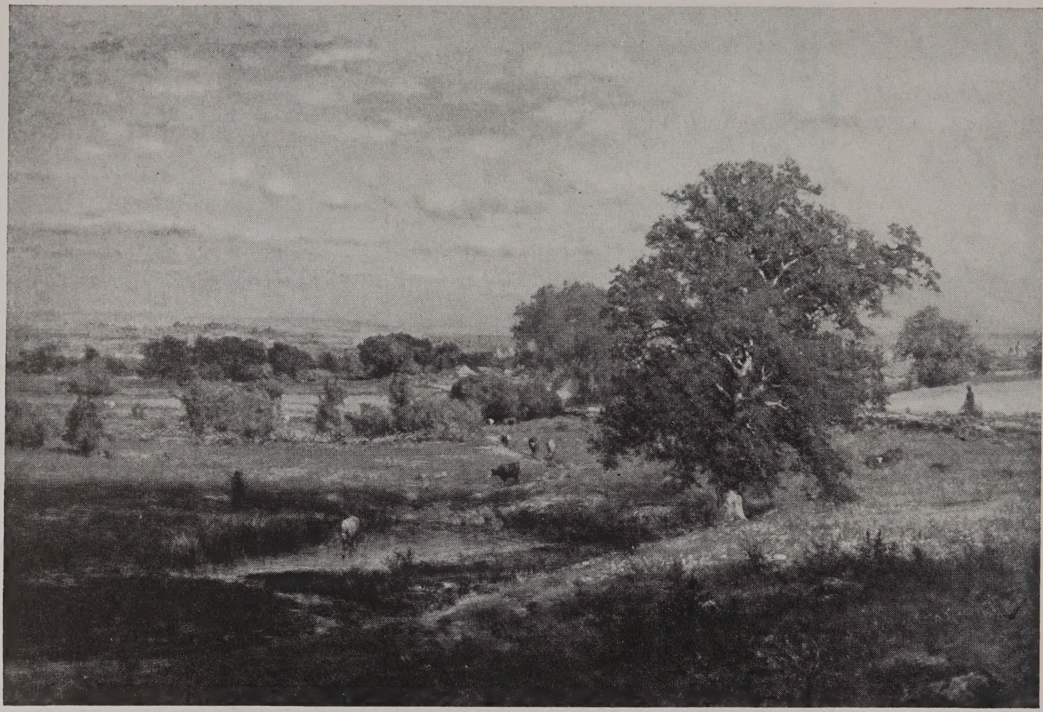
ADOLPHE JOSEPH THOMAS MONTICELLI

FRENCH: 1824-1886

1212. *CUPID'S OFFERING.* Nude fair-haired child standing before a turquoise drapery holding roses in a transparent white drapery, blossoms falling to the floor. Signed at lower left MONTICELLI. *36 x 23¼ inches*

Collection of Catholina Lambert, New York, 1916

[See illustration]



[NUMBER 1213]

GEORGE INNESS, N.A.

AMERICAN: 1825-1894

1213. *SPRING.* Cattle wandering through a green field with a herdsman standing at the left on the bank of a shallow pond, the water shaded by the emerald green branches of a tall oak at right. In the distance, green and golden meadows and small houses bordering the shores of a blue sea. Signed at lower right G. INNESS and dated 1856. 20 x 30 *inches*

[See illustration]

EMILE VAN MARCKE

FRENCH: 1827-1890

1214. *ANIMAUX REVENANT DU PATURAGE.* A group of sheep, cattle, and goats preceded by a sheep dog is advancing to the foreground upon a rude wheel-track, through sparsely wooded verdant country. Slightly to the rear is the herdsman in blue cap, carrying a bundle of fagots over his shoulder. Signed at lower left EM. VAN MARCKE. 18 x 27 *inches*

From Bernheim jeune & fils, Paris, 1902

Collection of F. W. Woolworth, New York, 1927

Collection of Colonel James Elverson, jr, New York, 1930

JOSE MIRALLES-DARMANIN

SPANISH: fl. 1885

1215. *LE CONCERT.* Depicting a girl in white satin gown with pink fichu seated before a tapestry singing to the accompaniment of an amateur orchestra, a rustic audience at the right. Signed at lower right J. MIRALLES-DARMANIN and dated *Paris* 1883. 16 *x* 24½ *inches*

ALBERT NEUHUYS

DUTCH: 1844-1914

1216. *PEASANT FAMILY.* Cottage interior, with a young mother holding a sleeping baby wrapped in a scarlet blanket upon her knees; before her stands an older child holding a doll. Signed at lower right ALBERT NEUHUYS *f.*

Panel: 20 *x* 15¾ *inches*

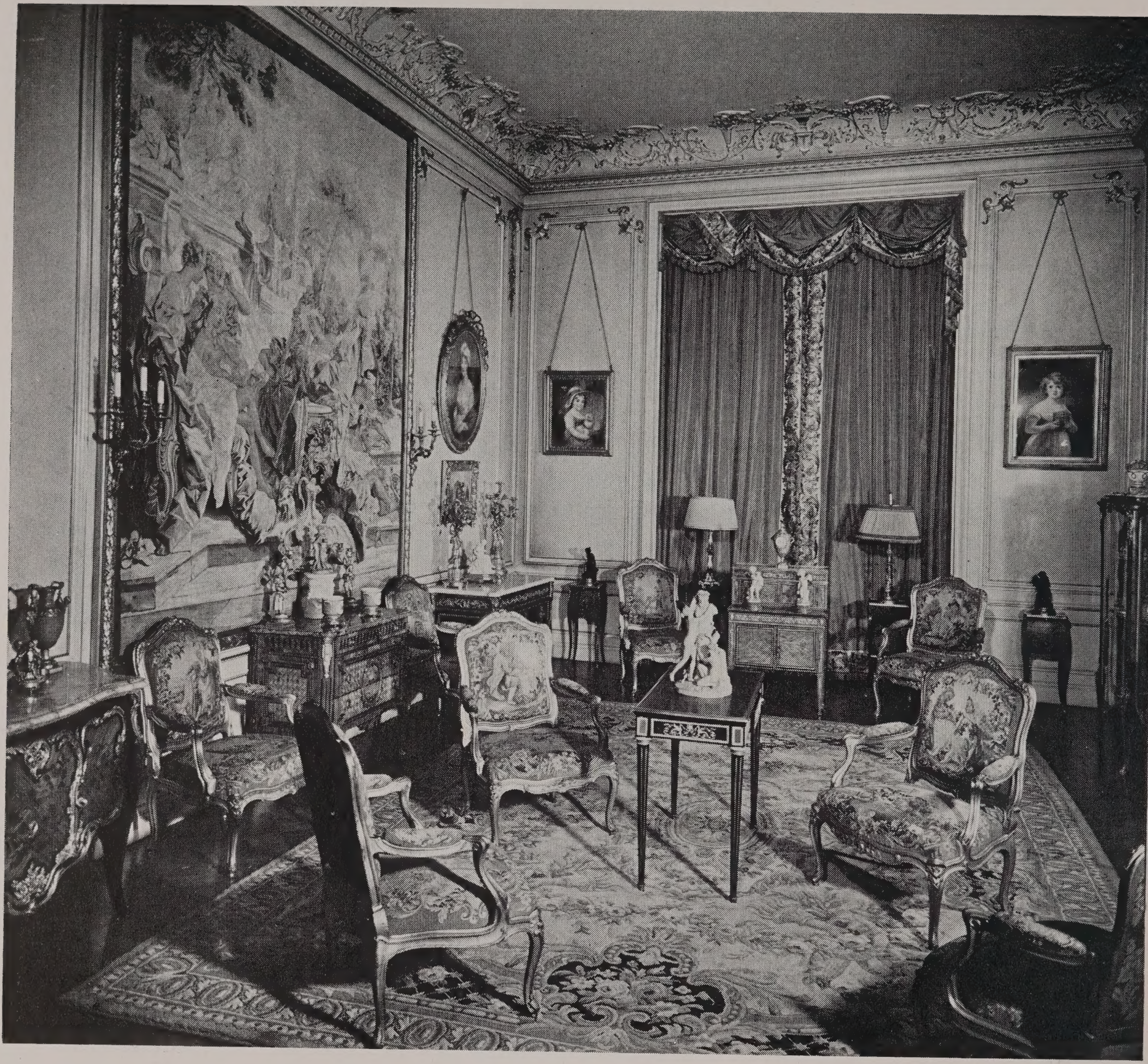
World's Columbian Exposition, Chicago, 1893, no. 139

ADOLPHE CHARLES EDOUARD STEINHEIL

FRENCH: d. 1908

1217. *LA FAMILLE DU TAILLEUR.* An interior with a tailor sitting crosslegged upon a table before a window, a woman nursing a nude child in a *bergère* at left. Signed at lower right STEINHEIL. 16½ *x* 13 *inches*

[END OF EIGHTH SESSION]



THE MRS HENRY WALTERS COLLECTION

NINTH SESSION

Friday, May 2, 1941, at 2 p. m.

CATALOGUE NUMBERS 1218 TO 1336 INCLUSIVE

OLD FRENCH, SCANDINAVIAN, AND AUGSBURG SILVER

1218. SET OF TWELVE LOUIS XV SILVER KNIVES WITH BLEU DU ROI PORCELAIN HANDLES *French, XVIII Century*
Handle in royal blue porcelain with gilded decoration and painted reserves of flowers, in the Sèvres style; blades with date letter of 1726. In tooled leather case.

1219. REPOUSSÉ SILVER TRIPOD MUG *Conrad Ludolf, Copenhagen,* 1699
Cylindrical mug *repoussé* with blossoms and rococo cartouches, loop handle; on three claw and ball feet inset with paste rubies. Pinhole-engraved with initials.
Height 5¾ *inches*

1220. REPOUSSÉ PARCEL-GILDED SILVER COVERED STRAPWORK TANKARD
Augsburg, Late XVII Century
Small cylindrical tankard with flaring base molding and hinged cover, chased with borders of strapwork hung with husks, the cover with ball finial; reverse-scrolled and cusped handle with bifurcate billet. *Height* 6 *inches*

1221. RUSSIAN WROUGHT SILVER SPIRIT LAMP IN THE FORM OF AN APE
BY CARL FABERGÉ
Beautifully wrought squatting figure with lively expression, grappling with a snake which has coiled itself around his arms and legs, the wick emerging from the snake's mouth. Heavy piece, with maker's name stamped underfoot.
Height 6 *inches*

From C. Fabergé, St. Petersburg, 1900

1222. LOUIS XV SILVER WINE TASTER INSET WITH COINS
Thomas Germain, Paris, 1673-1748
Small round porringer bowl ornamented with alternate coins and *fleurs de lis,* the cavetto inset with a medallion of Louis XV; the flange handle with a coin of Louis XIV and resting on a loop. *Poinçon* of Hubert Louvet (*sous-fermier* 1732-1738). An exceptionally fine example. *Width* 4⅜ *inches*

1222A. SILVER BEAKER *Norwegian(?), Early XVIII Century*
Coniform beaker with ring moldings, the central band with three tiny lion-mask loose ring handles; on three small winged feet; rims and details gilded. Unmarked. *Height 6¼ inches*

1223. SILVER COVERED TANKARD *Danish, dated 1650*
Fine plain cylindrical tankard with loop handle; hinged cover with shell billet and engraved with a garland with inscription and date 1650, surrounding a medallion group in landscape. *Height 7¼ inches*

1224. PAIR SILVER SAUCE BOATS *Augsburg, Early XVIII Century*
Boat-shaped, with reeded and shell-molded rim and fluted spout; the sides with pierced handles with wrought mascaron terminals; on oval molded foot. *Length 6¼ inches*

1225. REPOUSSÉ GILDED SILVER HUNTING BEAKER *Leipzig, Late XVII Century*
Cylindrical beaker beautifully *repoussé* with figures of Turks hunting the lion on horseback; on three ball feet. *Height 6 inches*

1226. PAIR LOUIS XV SILVER CANDLESTICKS *Marseilles, 1766*
Spirally twisted baluster shaft molded with rococo ornament, on high molded bell foot enriched with leafage. No *bobêches.* *Height 9½ inches*

[See illustration]

1227. LOUIS XIV WROUGHT GILDED SILVER AND CARVED IVORY COVERED TANKARD *Pierre Mozin, Paris, 1676*
Ivory tusk body carved with a procession of Bacchanalian *putti* in bold relief, by Pierre Duquesnoy (Il Fiammingo); mounted with flanged and molded silver base and rim and hinged domed cover with grapevine finial, within a band of acanthus leaves; the loop handle of gilded silver, finely wrought with a panther climbing a grapevine. Paris marks underfoot. Very heavy piece. *Height 8 inches*

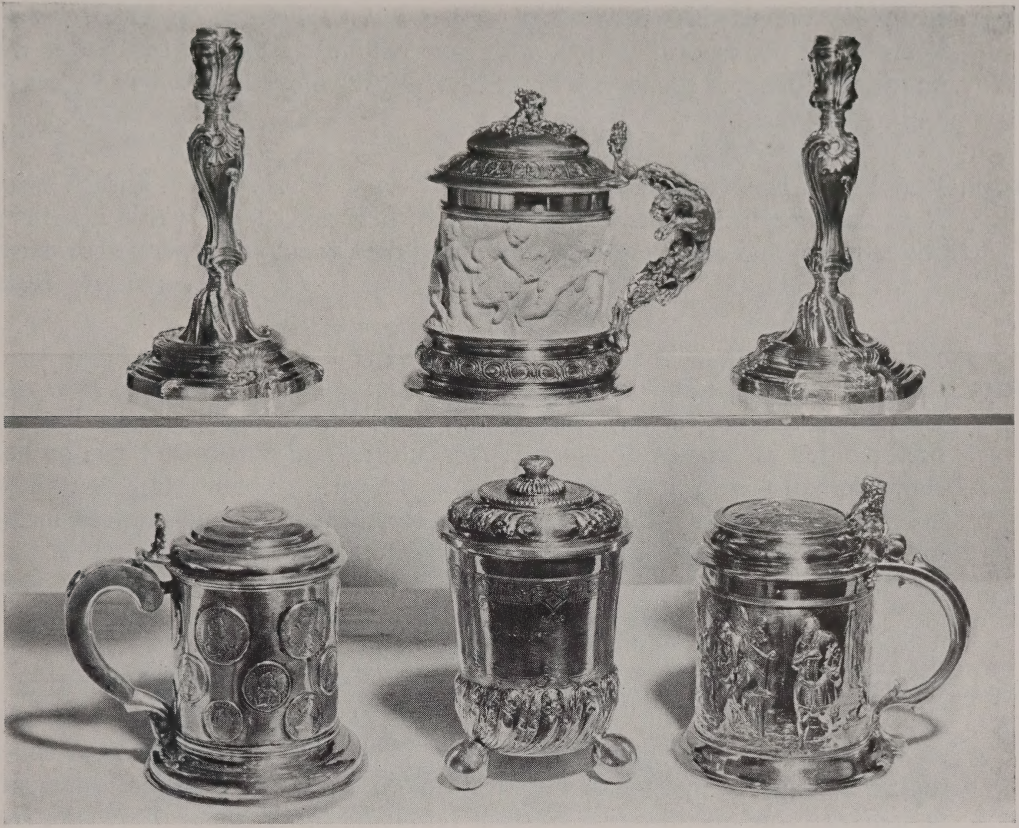
[See illustration]

1228. SILVER COVERED TANKARD INSET WITH COINS *North German, XVIII Century*
Cylindrical tankard with loop handle; hinged cover with forked billet and inset with a coin of Stanislaus Augustus of Poland; the body inset with numerous silver coins of the Kingdom of Prussia and, underfoot, a medal symbolizing Commerce, bordered with arms of European cities, signed G. Fogli. Prussian mark of 1809; and engraved dates on handle 1724 and 1808. *Height 6¾ inches*

[See illustration]

1229. REPOUSSÉ PARCEL-GILDED SILVER COVERED GUILD CUP *Nuremberg, circa 1720*
Deep round cup engraved with strapwork lambrequins below a gilded lip band, the bulbous base with gadrooning wrought with foliations, standing on three ball feet; the cover similarly gadrooned. Engraved with numerous inscriptions with names and dates of guild masters, *circa* 1720-30. *Height 8¼ inches*

[See illustration]



[1228] [1229] [1230]

AT TOP: NUMBERS 1226-1227-1226

1230. PARCEL-GILDED REPOUSSÉ SILVER COVERED TANKARD
Heinrich Männlich, Augsburg, circa 1650

Cylindrical tankard *repoussé* on the body with figures of Abraham and the angels at table, the molded domed cover with a medallion depicting a combat with a dragon; scrolled loop handle with thumbpiece in the form of a sejant lion holding a cartouche; the rims, handle, etc., gilded. Maker's mark: HH, stamped on neck. A very fine example. Weight about 39 ounces. *Height 7½ inches*

[See illustration]

1231. LOUIS XV SILVER CHOCOLATE POT *French(?), XVIII Century*
Pear-shaped pot of oval section, with loop handle, gadrooned oval cover with knuckled billet, and spout with hinged lid. Marks illegible. *Height* 8¼ *inches*

1232. REPOUSSÉ GILDED SILVER OVAL PLAQUE *Augsburg, XVII Century*
Repoussé with three amors with bows and torches amid clouds, within a border of voluted scrollings enclosing *putti* supporting fruit swags and separated by masks. *Length* 11¼ *inches*

1233. RUSSIAN REPOUSSÉ SILVER COVERED TANKARD *Moscow,* 1748
Cylindrical tankard heavily chased with three cartouches rococo-scrolled and shell-molded with figures of Justice, Agriculture, and St. Christopher; on bold claw and ball feet. Scrolled handle with two-horned cherub-head billet, hinged dome cover also richly chased with rococo cartouches and shell motives, including a central medallion. Underfoot, Moscow mark and maker's mark: A. K. *Height* 7½ *inches*

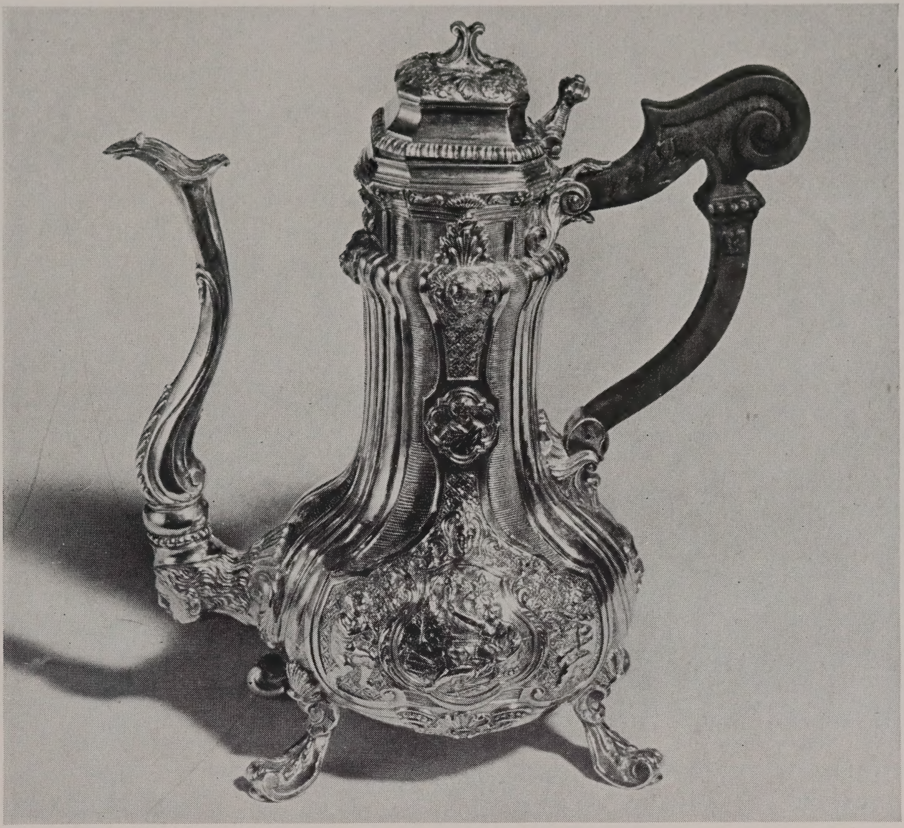
1234. EMPIRE AJOURÉ SILVER SUCRIER, WITH TWELVE GILDED SILVER TEASPOONS *French, circa* 1815
Ajouré bowl with two winged swanneck handles springing from pairs of cornucopiae, and flanked by pairs of Cupid and *putto;* lined with glass and supported on galleried foot *ajouré* with a frieze of festooned *putti;* domed cover with fruit wreath handle. With ring flange sustaining twelve finely chased gilded silver teaspoons. *Height* 10¾ *inches*

1235. LOUIS XVI SILVER COFFEE POT *Paris,* 1775
Pear-shaped pot of plain silver with small spout having hinged cover, hinged top with gadrooned edge and revolving rosette finial; turned pearwood handle at right angles to the spout; on three high incurvate legs with hoof feet. Paris marks underfoot, and maker's mark: P B, with star and crown. *Height* 9¾ *inches*

Collection of James Warren Lane, New York, 1924

1236. REPOUSSÉ GILDED SILVER POKAL WITH COVER *Bavarian, circa* 1750
Pear-shaped bowl *repoussé* with medallions of Venus, Ceres, and Mercury and with masks; stem modeled as a mermaid mounted on a fish, on pear-shaped *repoussé* foot. Detachable domed *repoussé* cover with seated angel holding a banderole. *Height* 18 *inches*

Collection of the Duke of Hamilton and Brandon, K. G.



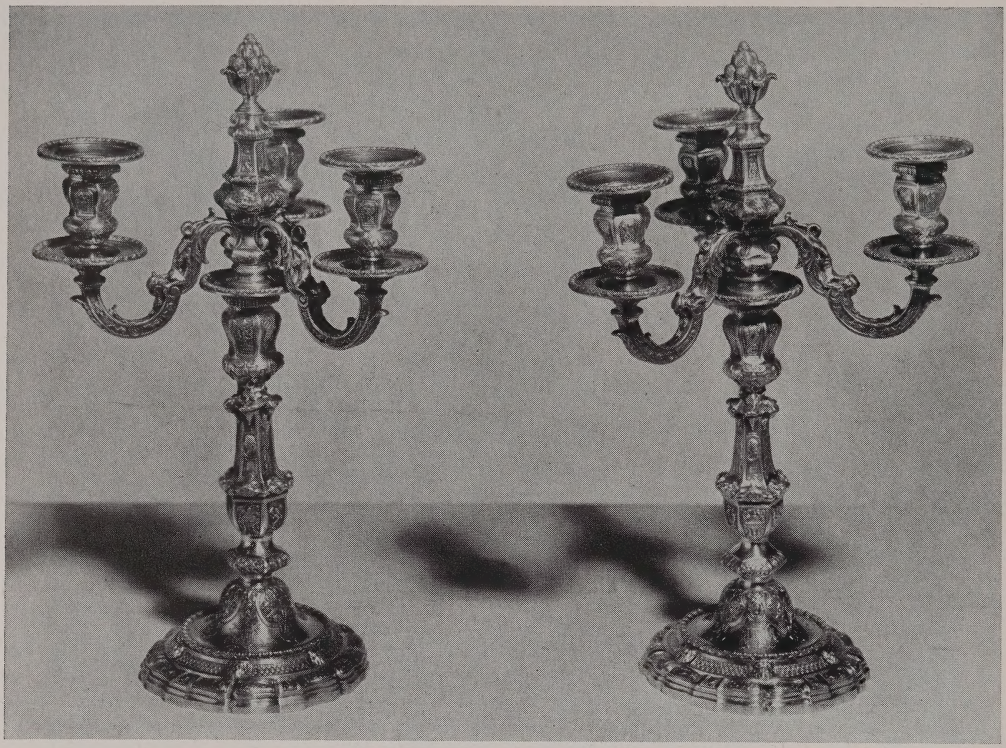
[NUMBER 1237]

1237. Louis XIV Repoussé Silver Coffee Pot *Paris, circa* 1690
Tall-necked pot with chamfered quadrilateral domed cover, hinged, with carved and scrolled pearwood loop handle and tall vertical leaf-scrolled serpentine spout springing from a female head; the tall-necked bag-shaped body is enriched with vertical flutings enclosing cartouches of *treillage* with masks, figures of saints and, upon the body, seated figures of Diana and Mercury flanked by *putti* with goblets and musical instruments, respectively; on four leaf-scrolled feet with rococo shell moldings at the knees. Underfoot the *poinçons* of the *fermier* Jacques Lèger (1687-91). *Height* 11 *inches*

Note: This very important and superbly wrought example is one of the earliest known coffee pots to appear in America at public sale. The beverage was introduced into France in the year 1644, when it was first tasted by King Louis XIV.

Collection of Mrs Gerard Leigh, Luton Hoo, Bedford
From George Harding, London

[See illustration]



[NUMBER 1238]

1238. Pair Louis XIV Wrought Silver Candelabra, Made for the Marquis de Louvois *Pierre Mozin, Paris, 1689*
Hexagonal balustered and knopped shaft on molded and tiered bell-form foot with valanced rim; enriched with shaped panels chased with trophies of armor and weapons, scale pattern, classic cameo heads, braziers, crossed thunderbolts and, upon the base, pendent trophies within strapwork lambrequins, the foot with similar panels and embellished with six tiny bearded masks. Fitted with three strap-scrolled arms for lights, beautifully wrought with crawling animal motives, sheathed in foliage, and terminating in *bobêches* chased similarly to the shaft; with a central finial terminating in a vegetable motive. Maker's and Paris marks underfoot. *Height 16¾ inches*

Note: Michel le Tellier, Marquis de Louvois (1641-1691), Minister of War under Louis XIV; brilliantly reorganized the administration and training of the army, introducing a uniform dress, cadet schools, and supply depots; an able financier.

From the Soviet Russian Government sale, Berlin
From George Harding, London, 1929

[See illustration]

1239. EMPIRE SILVER ANIMALISTIC COFFEE POT *French, circa* 1810
Ovoid pot with round cover, the spout in the form of an ass's head; spirally twisted pearwood handle terminating in bifurcate silver serpent heads and tails; on three high incurvate feet. Maker: SEETHAL. *Height* 10½ *inches*

1240. REPOUSSÉ SILVER SANCTUARY LAMP *Italian, XVIII Century*
Lobed thistle-form lamp chased with borders of rococo ornament, hung by three ornamental chains from scrolled supports. *Diameter* 9½ *inches*

1241. SILVER SKITTLE-BALL TEAPOT (OR HOT-WATER KETTLE) *Amsterdam, circa* 1790
Plain ovoglobular body with curved spout, flat cover with cabled edge, and serpentine bail handle with ebony grip. *Height* 11 *inches*

1242. WROUGHT SILVER SAUCE TUREEN WITH STAND *Bointaburet, Paris*
Valanced bowl with wrought endive-scrolled rim and loop handle in the form of a cluster of bulrushes; attached to engraved stand with valanced and reeded rim; silver liner. Heavy piece. *Length* 11¼ *inches*

Exposition Universelle, Paris, 1900

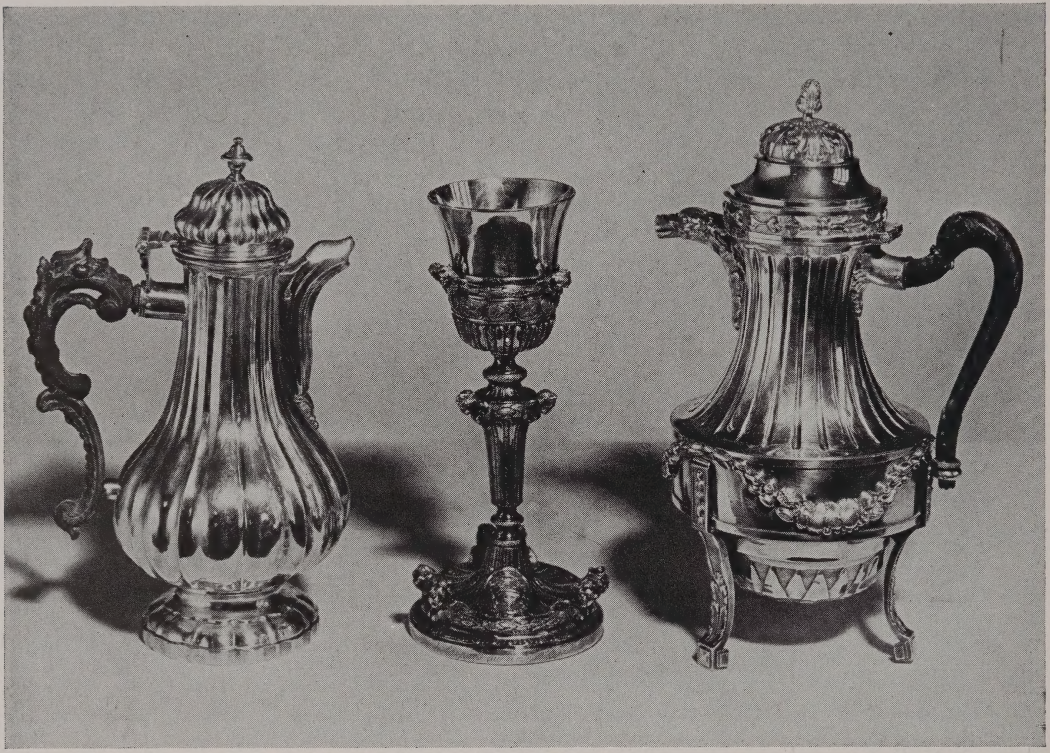
1243. LOUIS XVI SILVER PRESERVE JAR WITH COVER *The Hague, circa* 1785
Globose round jar ornamented with leaf swags, beaded rim; fluted cover with pineapple finial. *Height* 7 *inches*

1244. WROUGHT SILVER HOT-WATER TUREEN WITH LINER *Bointaburet, Paris*
Round bowl with two scrolled handles springing from leafage and wrought in bold relief with festoons of grapes above a collar of imbricated plantain leaves; detachable inner dish with two bay-wreath loop handles and encircled by a beribboned wreath and *ajouré* rim support chased with masks and rosettes. Heavy piece, weight about 128 ounces. *Length* 12½ *inches*

1245. RÉGENCE WROUGHT GILDED SILVER CHALICE *Gregoire Massé, Paris, circa* 1710
Bell-shaped coupe, the lower portion enriched with oval medallions bearing symbols of the Passion; surmounted by a laurel wreath having three groups of two cherubim heads in full relief below a series of leaf motives alternating with flutings. Tapering fluted shaft with three heads in relief, on flaring fluted circular base with a cardinal's coat of arms and groups of larger cherubim heads similar to those on the coupe. Base with maker's mark and presentation inscription. *Height* 10⅜ *inches*

Collection of James Warren Lane, New York, 1924

[See illustration on the following page]



[1247] [1245] [1246]

1246. Louis XVI Silver Fluted Tripod Coffee Pot *Antwerp, 1785*
Pear-shaped pot with fluted upper body and cupped in imbricated leafage, with broad median band molded with swags of fruit, on three leaved strapwork supports; short leaved dolphin-head spout, leaved and domed cover with cauliflower finial; carved wood loop handle. Maker's mark: IDP, underfoot, unidentified.
Height 13 inches

[See illustration]

1247. Louis XV Silver Lobed Pyriform Coffee Pot *French, XVIII Century*
Pear-shaped body with short curved spout, hinged dome cover, and round foot all fluted with cyma lobes and otherwise plain; reverse-scrolled pearwood handle richly carved with rocaille motives and a bearded mascaron. Unidentifiable maker's marks underfoot. *Height 12 inches*

[See illustration]

1248. CHASED SILVER TWO-HANDLED SOUPIÈRE WITH TRAY *F. Boucheron, Paris*
Round bulbous tureen with two rococo-scrolled loop handles and domed cover surmounted by a finial cluster of fruit; with silver liner. The tureen and valanced round tray beautifully chased with arrangements of vegetables and rococo scroll ornament with rocaille shells upon the molded edges, in the Louis XV taste. Heavy piece, total weight about 156 ounces. *Length of tureen 13½ inches*

1249. RÉGENCE WROUGHT SILVER CHOCOLATE POT *Flemish, XVIII Century*
Pear-shaped pot with caryatid loop handle, hinged cover with grape finial and *heaume* billet, and female mask spout. The body with a median molded collar, above which appear six figures of mythological deities and, below, strapwork devices alternating with mascarons, *repoussé* in low relief. *Height 9½ inches*

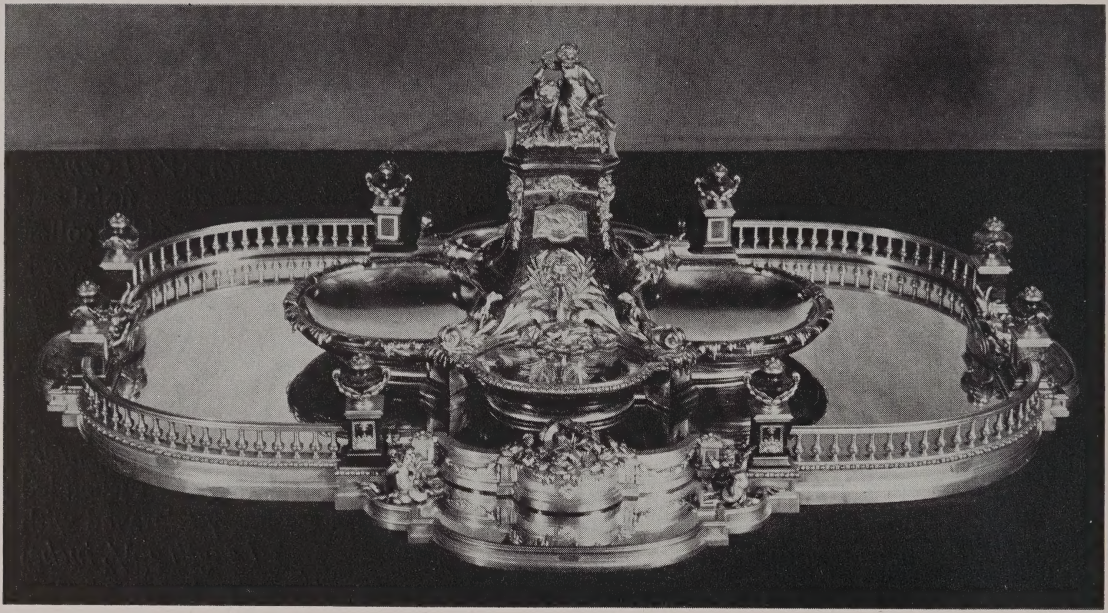
1250. LOUIS XV AJOURÉ SILVER FRUIT BOWL *Amsterdam, XVIII-XIX Century*
Valanced oval bowl with trellised sides wrought with floral festoons suspended from rams' masks; two rococo-scrolled loop handles; base finely engraved with an escutcheon with helm, crest, and mantling. *Length 20½ inches*

1251. REPOUSSÉ SILVER SWEETMEAT DISH *German, XVII Century*
Lavishly wrought with strap scrollings and foliage, with four cartouches containing vignettes of farmhouses, together with bossed lion masks and caryatids surrounding an oval medallion of Diana. *Diameter 8 inches*

1251A. LOUIS XV SILVER CHOCOLATE POT *Paris, 1768*
Pear-shaped pot of plain silver engraved with a coat of arms; with mascaron spout, scrolled and grooved loop handle, hinged cover, and molded round foot. *Height 6⅝ inches*

1252. LOUIS XV AJOURÉ SILVER TWO-HANDLED FRUIT BOWL
Valanced oval bowl with rococo scrolled handle, the sides pierced with *treillage,* leaf swags hung from two blank cartouches. Nineteenth century. *Length 17 inches*

THE following items [catalogue numbers 1253 and 1254] comprise an important surtout de table *by the celebrated* orfévre *Bointaburet of Paris, presented to the King of Greece by the City of Paris on the occasion of a royal visit.*



[NUMBER 1253]

1253. GILDED SILVER AND BRONZE AND STE ANNE MARBLE TABLE GARNITURE

Bointaburet, Paris

Comprising a large mirror *plateau* with sections of gilded bronze balustered gallery terminating in pairs of marble pedestals supporting urns, the pedestals enclosing gilded bronze trophies of fish at the sides and dolphin fountains at the ends. The plateau supports a centrepiece in the form of a fountain composed of a marble pedestal sustaining a pair of gilded silver *putti,* the sides with fountain heads above two mirror panels and two gilded silver compotes separated by *haut relief* dolphins. With two circular mirror *plateaux* with similar gilded bronze borders, each supporting a smaller epergne matching the design of the preceding centrepiece, with three gilded silver compotes and gilded silver finial figure of a *putto.* *Length of plateau 54 inches; width 37 inches*

Length of centrepiece 29 inches

Diameter of end plateaux 17½ inches

Height of centrepiece 14½ inches

[See illustration of centrepiece]

1254. TWO PAIRS GILDED BRONZE CANDELABRA *Bointaburet, Paris*
En suite with the preceding. Hexagonal pedestal shaft on bell-shaped foot molded with three dolphins and shells and egg and dart border; three leaf-molded S-scrolled arms supporting *bobêches* and central *bobêche;* detachable grease trays. *Height 22 inches*

RENAISSANCE AND OTHER BRONZE AND SILVER MEDALS

1255. THREE SMALL SILVER PORTRAIT MEDALS *XVI-XVIII Century*
[A] Vincenzo, Duke of Mantua, bust portrait with inscription, by G. Moroni, signed; reverse with a mastiff and inscriptions. [B] Louis XV of France, profile head with inscription, by Lorthior, signed; reverse with scene of his marriage, with inscription and date 1770. [C] Sophia, Queen of Denmark, bust portrait with inscription; reverse with coat of arms, inscription, and date 1589.
Diameters 1⅜ to 1¾ inches

1256. TWO SMALL SILVER MEDALS *German, XVI Century*
[A] Ludovic, King of Hungary and Bohemia, and his Queen Maria; obverse, *affrontés* bust portraits with inscriptions, reverse, battle scene of the Turkish Wars, with inscription and date 1526. [B] Protestant church leaders, obverse with five profiles; reverse with inscription EFFIGIES. SIGISMVND. MEIGH. IORIS. . . . . ANNO. MCCCCCXIX. *Diameters 1¾ and 1⅝ inches*

1257. GILDED SILVER AND ENAMEL MEDAL OF KING GUSTAVUS ADOLPHUS AND QUEEN MARIA OF SWEDEN *French(?), dated 1627*
Obverse, bust portrait and inscription GVSTAVI. ADOL. . . . WAND. REX. 1617. Reverse, bust portrait and inscription MARIA. ELEONORA. . . . WAND. REG. Both enhanced with enamels. *Diameter 1⅝ inches*

1258. SILVER AND ENAMEL PORTRAIT MEDAL *French, XVI Century*
Oval, sunk obverse with head of a knight in armor with crest and falchion, inscribed AVDACES. FORTVNA. IVVAT. and picked out in colored enamels. Reverse, inscription PIERRE.BAVDIT.MARIE. ETH. VILLERMONT. *Height 2⅛ inches*

1259. BRONZE MEDAL OF THE PIETÀ *North Italian, Early XVI Century*
Obverse, *pietà* with two attendant cherubim. *Diameter 3 inches*

1260. BRONZE MEDAL OF THE ARCHITECT GIANELLO DELLA TORRE

Leone Leoni, Italian: 1509-1590

Obverse, bust and inscription IANELLVS. TVRRIAN. CREMON. HOROLOG. ARCHITECT; reverse, men, women and children drinking at the Fountain of Science and inscription VIRTVS. NVNQ. DEFICIT. *Diameter 3⅛ inches*

Collection Spitzer, 1893, m.i., no. 91, ill. pl. I

See Armand, I, p. 170, no. 38; Mazzuchelli, *Museum Mazzuchellianum,* I, pl. XLIX, no. I

See Georg Habich, *Die Medaillen der Italienischen Renaissance,* p. 135, pl. XCIII, no. 8

[See illustration]

1261. BRONZE MEDAL OF RENÉ D'ANJOU, KING OF SICILY

Pietro da Milano, Neapolitan: XV Century

Obverse, bust of the King and inscription RENATVS. DEI. . . . SICILIE. REX. ET CETERA. Reverse, a rebus, branch border, and inscription OPVS. PETRVS. DE. MEDIOLANO. MCCCCLXI. *Diameter 3⅛ inches*

Forrer, vol. IV, p. 73

See Georg Habich, *Die Medaillen der Italienischen Renaissance,* p. 51, pl. XXII, no. I

[See illustration]

1262. BRONZE MEDAL OF LOUIS XII OF FRANCE AND ANNE OF BRITTANY

Nicolas Leclerc and Jean de Saint-Priest, French, XV-XVI Century

Obverse, bust of Louis XII on a *fleurdelisé* field and inscription FELICE. LVDOVICO. . . . . OMNIS. NACIO. Reverse, bust of Anne of Brittany similarly, with inscription LVGDVN. RE. . . . . FVI. CONFLATA. 1499. Presented to the King and Queen by the City of Lyons. *Diameter 4½ inches*

Note: Other examples were in the Alphonse Kann and Spitzer Collections. See Mazerolle, 27. Friedländer, III, p. 207, no. I. Forrer, vol. III, p. 417.

See *Le Trésor de Numismatique et de Glyptique,* (*médailles françaises*), pl. V, no. I

[See illustration]

1263. SILVER MEDAL OF JOHANN FRIEDRICH, ELECTOR OF SAXONY

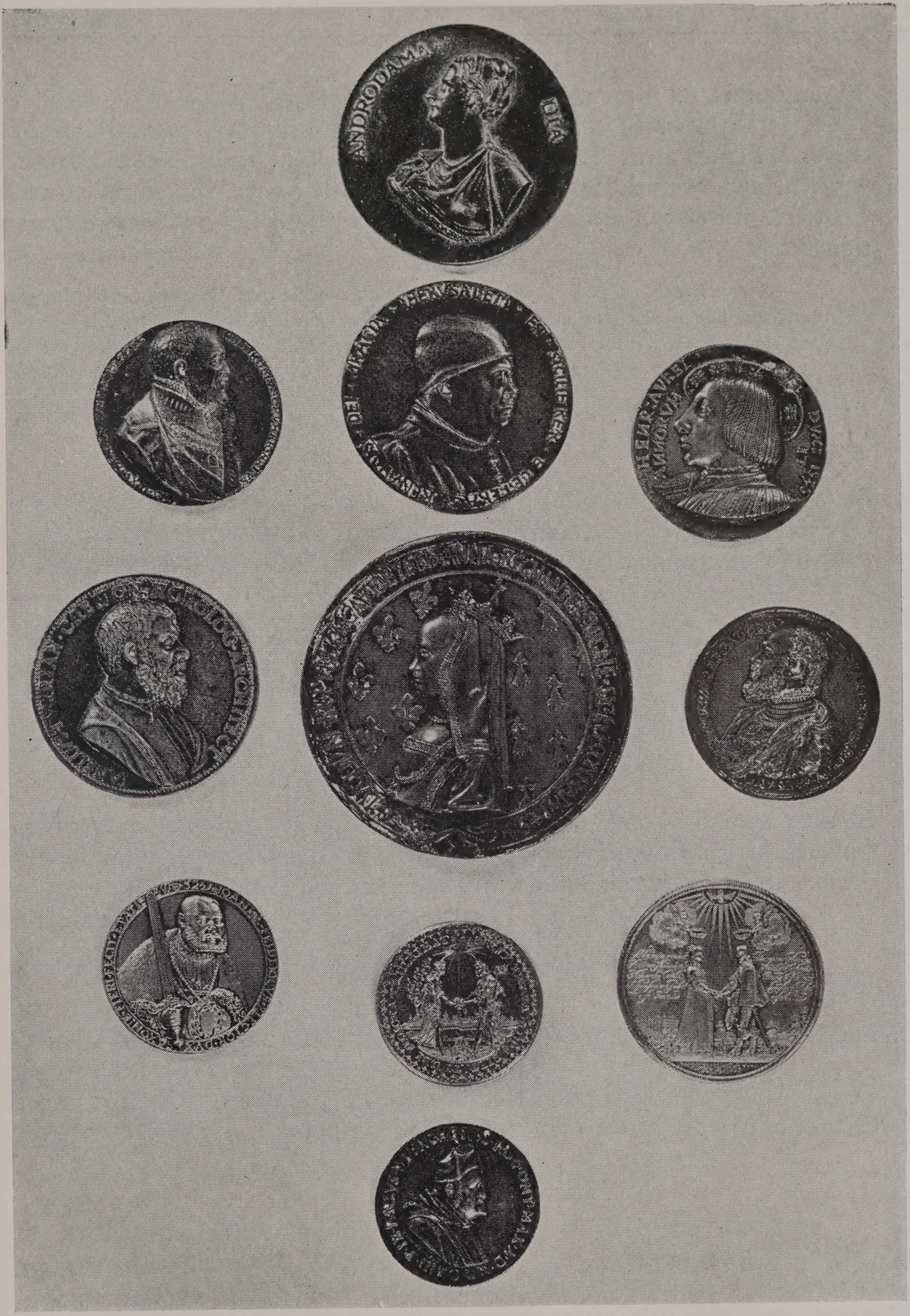
German, dated 1535

Obverse, half-length portrait holding sword and elector's hat, and inscription IOANNS. FRIDERICVS. ELECTOR. DVX. SAXONIE. FIERI. FECIT. ETATIS. SVAE. 52. Reverse, coat of arms with inscription and date MDXXXV. *Diameter 2½ inches*

Collection Spitzer, 1893, m.a., no. 16, illus. pl. III

See *Le Trésor de Numismatique,* (*médailles allemands*), pl. IV, no. 3

[See illustration]



AT LEFT, TOP TO BOTTOM: NUMBERS 1269-1260-1263

CENTRE, TOP TO BOTTOM: NUMBERS 1266-1261-1262-1270-1265

AT RIGHT, TOP TO BOTTOM: NUMBERS 1268-1267-1264

1264. SILVER MARRIAGE MEDAL OF WILLIAM OF ORANGE AND PRINCESS MARY OF ENGLAND *Johann Blum, German:* fl. 1631-1660
Obverse, figures of the Prince and his bride shaking hands, before a landscape with cherubs overhead holding wreaths, Latin italic inscription, and date May 12, 1641. Reverse, a group emblematic of Victory, Latin italic inscriptions and signature. *Diameter 2⅞ inches*

Note: Forrer (I, p. 96) writes: "The houses of Saxony, Brunswick, and Orange employed him largely, and for them he cut a number of commemorative medals. One on the marriage of William, Prince of Orange and Princess Mary, 1641, is sought for by English collectors; two varieties are known."

[See illustration]

1265. BRONZE MEDAL OF POPE PAUL V *Paolo Sanquirico, Italian:* 1565-1630
Obverse, bust portrait and inscription PAVLVS. V. BVRGHESIVS. RO. PONT. MAX. A.D. MDCXIII. P. IX.; signed. Reverse, view of the Borghese Gate, and inscription. *Diameter 2¼ inches*

Note: Paolo Sanquirico was a pupil of Camillo Mariano and was in papal employ. Forrer writes: " . . . some of his medals, especially those bearing the portrait of Paul V, are drawn to the life." The present medal is one of three known types (1608, 1609, 1613). (Forrer V, pp. 331-2).

[See illustration]

1266. BRONZE MEDAL *Italian, Late XV Century*
Obverse, bust portrait of a woman and inscription ANDRODAMA. VIA. Reverse, a demon tethered to a rock in the waves and inscription VARIVM. NOMEN. ET. OPUS. *Diameter 3¼ inches*

[See illustration]

1267. BRONZE MEDAL OF FERDINAND DE GONZAGA, LEGATE OF CHARLES V *French, XVI Century*
Obverse, bust with inscription FER. GONZ. . . . . CAROLI V. CAES. AVG. Reverse, Chariot of Victory above a landscape and inscription. *Diameter 2⅝ inches*

[See illustration]

1268. BRONZE PORTRAIT MEDAL *French, dated 1635*
Obverse, bust portrait and inscription HENR. AVREL. DVX: 1635.ANNORVM. 17. Reverse, S. Michael and the dragon. *Diameter 2¾ inches*

[See illustration]

Illustration of numbers 1264 *to* 1268, *inclusive, appears on the preceding page.*

1269. BRONZE PORTRAIT MEDAL *German, XVI Century*
Obverse, bust portrait of a man with inscription VEIT. HOLTZSCHVHER. NATVS. M. D. XV. DEN. XV. IVNY. AN: 1562. Reverse, coat of arms with mantling. *Diameter 2½ inches*

[See illustration]

1270. SILVER MEDAL OF BENEDICTION *XVII Century*
Obverse, figures of Peace and Justice embracing. Reverse, figures of Faith and Goodness, before a city; with Latin moral inscriptions. *Diameter 2¼ inches*

[See illustration]

1271. BRONZE MEDAL OF KING HENRY IV AND MARIE DE MEDICIS
Guillaume Dupré, French: 1574-1648
Obverse, twin profile portraits and inscription HENR. IIII R. CHRIST. MARIA. AVGVSTA, signed. Reverse, Mars and Pallas Athene with Cupid and inscription PROPAGO. IMPERI., dated 1603.

> *Note:* According to Forrer (vol. I, p. 465) the group of Mars and Pallas contracting an alliance, shown on the reverse, represent the King and Queen; "the medal was issued on the birth of the Dauphin, and marks the zenith of Dupré's art."

Collection Spitzer, 1893, m.f., no. 16, illus. pl. IV
See *Le Trésor de Numismatique (médailles françaises)* II, pl. III, no. 4

1272. TWO BRONZE MEDALS OF KING HENRI IV AND LOUIS XIII OF FRANCE
French, Early XVII Century
[A] Henri IV obverse, bust portrait with inscription; reverse, arms of France and Navarre within collar and garland. [B] Louis XIII obverse, bust portrait with inscription; reverse, figure of Justice with inscription and date 1626; by G. Dupré, signed. *Diameters 2¼ and 2⅜ inches*

1273. TWO SILVER MEDALS OF MARTIN LUTHER AND HIS WIFE, AND THE EMPERORS FREDERICK AND MAXIMILIAN *German, XVI-XVII Century*
[A] Obverse, Martin Luther bust portrait, with inscription; reverse, Catharina von Bora, similarly. [B] Obverse, twin bust portraits of Emperors Frederick and Maximilian, with inscription; reverse, Imperial coat of arms, with inscription and date 1631. *Diameters 1¾ and 1⅝ inches*

Illustration of numbers 1269 *and* 1270 *appears facing page* 394.

1274. SILVER MEDAL CONTAINING A SERIES OF COLORED ENGRAVINGS *German, XVII Century*
Medal case, obverse and reverse with allegories of Mars and Industry; containing a series of tiny circular colored engravings depicting the religious wars. Together with a bronze portrait medal of a statesman. Inscribed *IC.* [Lot.]
Diameter 1¾ inches

1275. COLLECTION OF FIFTEEN NAPOLEONIC BRONZE MEDALS *French, XVIII-XIX Century*
Portraits of Napoleon I and his family, as General of the Convention, First Consul, and Emperor; signed by Andrieu, Montagny, Manfredini, Denon, Jeuffroy, and others. [Lot.]

1276. COLLECTION OF THIRTY BRONZE MEDALS *French, XIX Century*
A fine group of portrait medals, including series of the Kings Louis XVIII, Charles X and his family, Louis Philippe, etc., together with portraits of Molière, Byron, Lafayette in silver, John Paul Jones, etc.; signed by Andrieu, Depaulis, de Puyraumin, Montagny, Dieudonné, Bovy, etc. [Lot.]

RENAISSANCE JEWELS

1277. ENAMELED GOLD PENDANT INSET WITH A GRAECO-ROMAN AGATE CAMEO *Florentine, XVI Century*
The cameo, of the Graeco-Roman period, is cut against a deep red background and represents a group of four heads — a young and an old man, a fawn and a ram.

Collection of Prof. Luigi Grassi, New York, 1927

1278. PAIR CAT'S-EYE EARRINGS *Venetian, XVIII Century*
Composed of a long faceted cat's-eye pear-shaped drop depending from a small cat's-eye bead; mounted in gold set with brilliants, emeralds, and rubies.

Collection of Prof. Luigi Grassi, New York, 1927

1279. PEARL, GOLD AND SILVER DOLPHIN PENDANT, SET WITH ROSE DIAMONDS *South German, XVII Century*
A large baroque pearl forms the body of the dolphin, in gold mount, the curled tail and head sheathed in silver set with tiny diamonds and a ruby eye. Perched on one knee upon its back is a tiny gold winged amor with a wire rein.

1280. ABBOT'S CHASED GOLD RING *Flemish, Late XVII Century*
Wrought with a bust-length figure of the Savior in gold, in cameo relief within an oval; engraved with religious monogram.

1281. CRYSTAL PENDANT ENCLOSING TWO MINIATURE PAINTINGS
Florentine, XV-XVI Century

Oval pendant *à deux faces,* with beautiful miniature paintings on parchment protected by rock crystal, depicting on one side the Madonna and, on the other, the Angel of the Annunciation; mounted in a gold frame enameled in ruby red and green. The pendant is suspended from three small gold chains.

> *Note:* The two miniatures are the work of a Florentine miniaturist of the end of the fifteenth century, while the enamel work, which is also Florentine, belongs to the sixteenth century.

Collection of Prof. Luigi Grassi, New York, 1927

1282. GOLD RING SET WITH A ROMAN AGATE CAMEO *Italian, XVI Century*

The gold mounting is lightly chiseled with palmette ornament and set with an agate cameo-cut with the head of a *putto* with the patina of the excavations, probably third century A.D.

Collection of Prof. Luigi Grassi, New York, 1927

1283. ENAMELED GOLD PENDANT IN THE FORM OF A GALLEY
Italian(?), XVI Century

Model of a Venetian single-masted galley under sail, the hull in gold enriched with green, ruby, and blue and white enamels forming a rosette; hung with four small seed pearls.

> *Note:* A similar pendant was in the Spitzer collection; the quality of the enamel work corresponds to that of other jewels found in Lucca and may possibly be of Flemish origin.

Collection of Prof. Luigi Grassi, New York, 1927

1284. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS AND RUBIES
French, XVIII Century

Set with a large oblong plaquette of sapphire blue enamel bordered with rose diamonds and applied with a Louis XVI musical trophy with foliage in rose diamonds and rubies.

1285. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS *French, XVIII Century*

Type of the preceding, with chamfered corners and green enamel plaquette set with a spray of flowers.

1286. GOLD AND ENAMELED RING SET WITH ROSE DIAMONDS *French, XVIII Century*

Very similar to the preceding, with sapphire blue enamel.

1287. GOLD AND ENAMEL DOLPHIN JEWEL PENDANT, SET WITH DIAMONDS RUBIES AND PEARLS *South German, XVI Century*

Beautifully wrought figure of a dolphin with recurved tail; the body with powder blue scales; the tail, head and fins in emerald green, ruby red, lapis blue, and white enamels; the body mounted with nine cut diamonds and rubies and hung with three baroque pearl drops. Seated upon the back is Amphitrite, her body enameled white and set with rubies and a diamond, upholding an arch of gold scarf. Suspended by two chains of links joined by rubies and diamonds, from an arabesque of enameled scrolls centred with a ruby and hung with a baroque pearl. In tooled leather case.

Note: A delightful composition which may be attributed to Erasmus Hornick (fl. 1550-65) of Nuremberg, an engraver of Dutch origin who executed designs for the Nuremberg goldsmiths. *Cf.* H. Clifford Smith, *Jewellery,* 1908, pl. XXVII, no 6.

Collection of Charles J. Wertheimer, Esq., London
From Jacques Seligmann, Paris

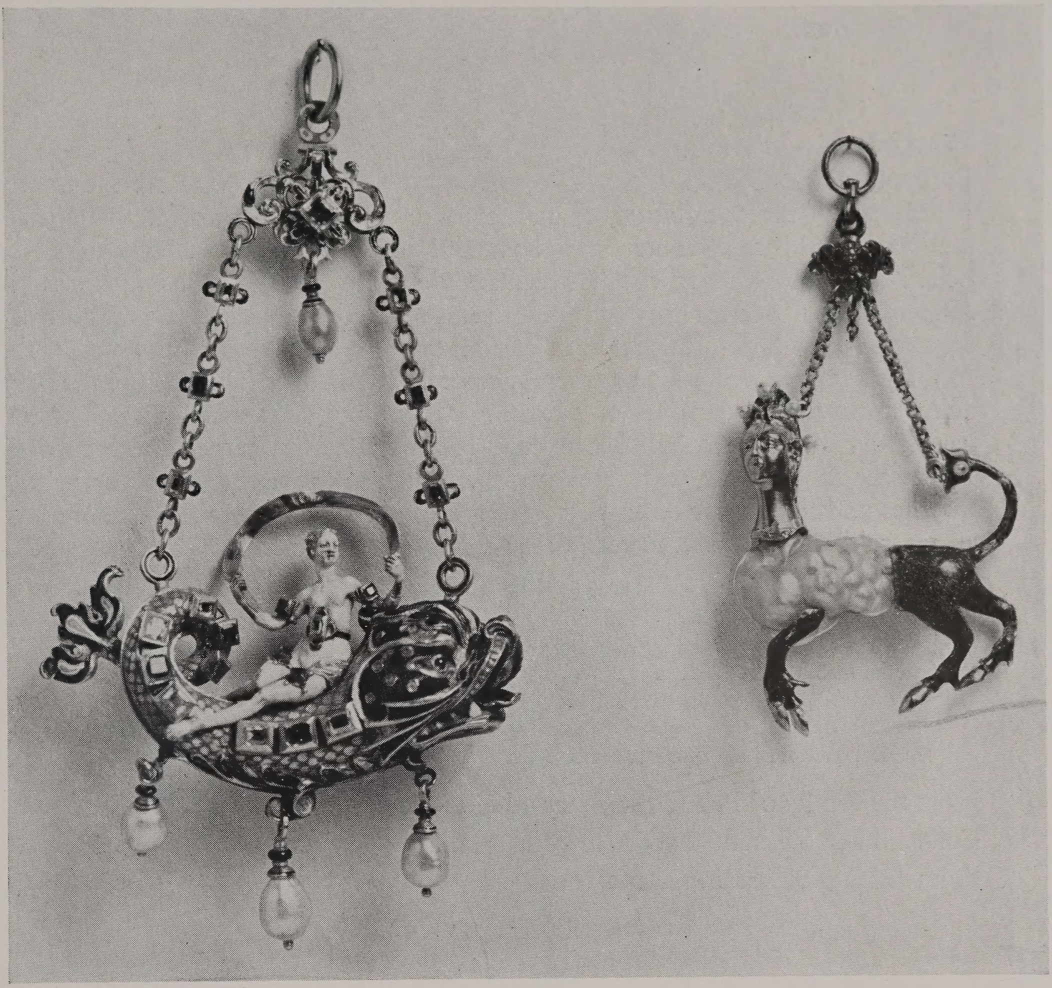
[See illustration]

1288. THE YOUSSOUPOFF PEARL, GOLD AND ENAMEL JEWEL PENDANT *South German, XVI Century*

A large baroque pearl forms part of the body of a sphinx, the hind part, legs and tail in peacock green enamel with gold hoofs; set upon the body the tall gold neck and head, with headdress in red, blue and green enamel set with seed pearls. Suspended by two chains of filigree gold links with tiny blue enamel 'pearls' from a green enameled lotus mask, from which the pendent drop is missing. In tooled leather case.

Collection of Prince Youssoupoff, St. Petersburg

[See illustration]



[NUMBER 1287]

[NUMBER 1288]

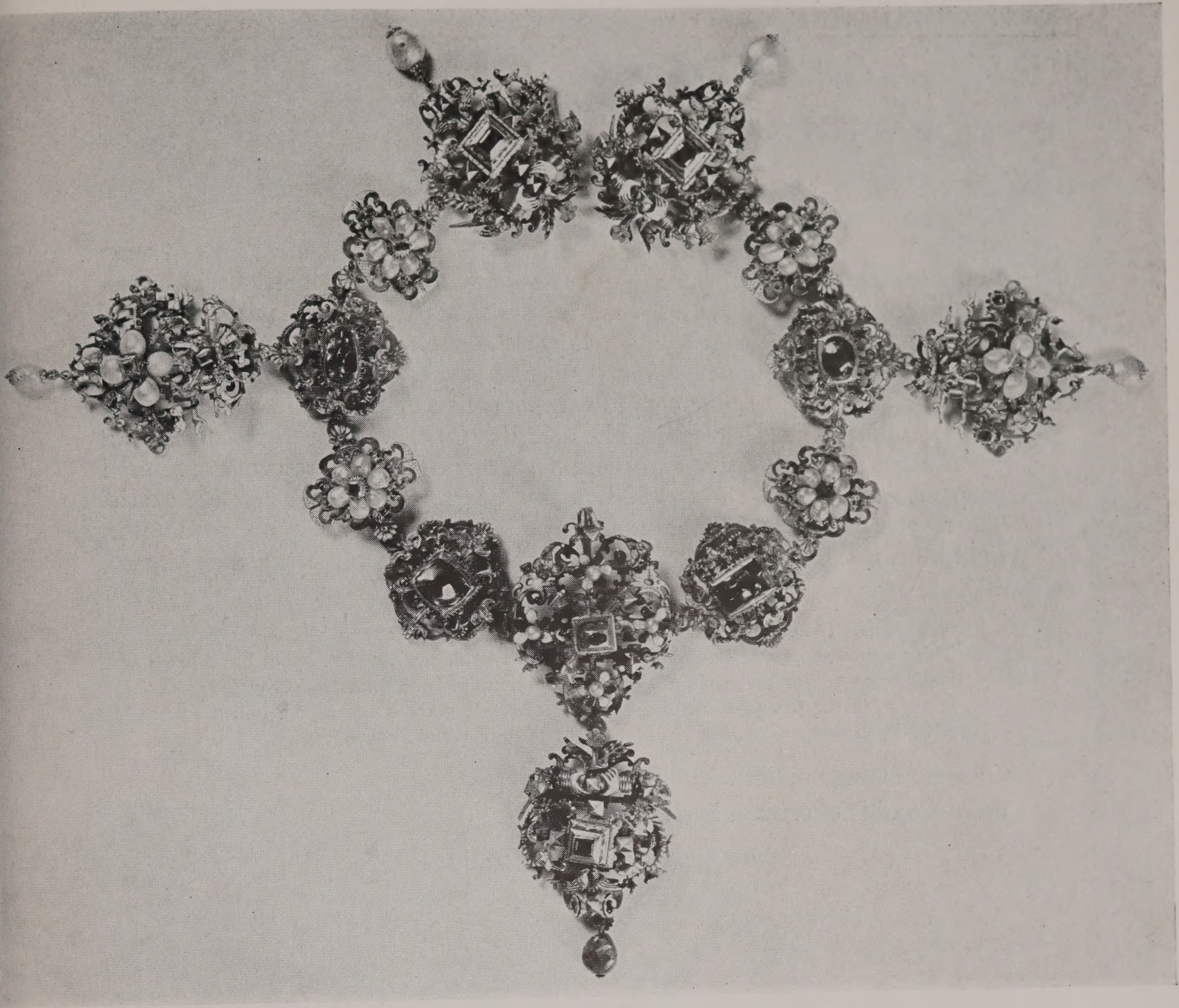
1289. WROUGHT GOLD AND ENAMEL NECKLACE, SET WITH PEARLS DIAMONDS AND OTHER PECIOUS STONES *South German, XVI Century*

A necklace of massive design, elaborately wrought, composed of eleven *ajouré* plaquettes and three pendants with beautiful floral and arabesque ornament enriched with colored enamels. The central plaquette is embellished with a ruby surrounded by four rosettes with pearl centres; of the eight smaller plaquettes, four are set with rose tourmalines, the alternate ones with six baroque pearls forming a rosette with ruby or emerald centre. The two (larger) end plaquettes and the central pendant are of matching design, wrought with pairs of white hands, love birds, and spiraled cornucopiae surmounted by parakeets and centring square-cut rubies. The two subsidiary pendants are ornamented with amoristic trophies and four baroque pearls centring a diamond. The central pendant has an emerald drop. In scarlet leather case.

Note: A necklace with pendant, called a carcanet, showing the intricate 'broken' scrollwork characteristic of the German goldsmiths, and of a type much celebrated in sixteenth century portraiture (*cf.* H. Clifford Smith, *op. cit.*, p. 239 and pl. XXXI, no. 1). The workmanship is a miracle of skill and patience. This 'Knight's necklace' was handed down in the fabulously wealthy Esterhazy family of Hungary, and passed into the treasury of the mad Bishop of Kaschau, one of the great collectors of the nineteenth century. It dates from the last quarter of the sixteenth century.

From the family of Prince Esterhazy of Hungary
Collection of Sigmund Bubich, Bishop of Kaschau
From Jacques Seligmann, Paris

[See illustration]



[NUMBER 1289]

1290. GOLD-MOUNTED ENAMEL AND CARVED CARNELIAN AGATE JEWEL SET WITH PRECIOUS STONES, KNOWN AS THE 'GOLDSCHMIDT JEWEL'

Italian, XVI Century

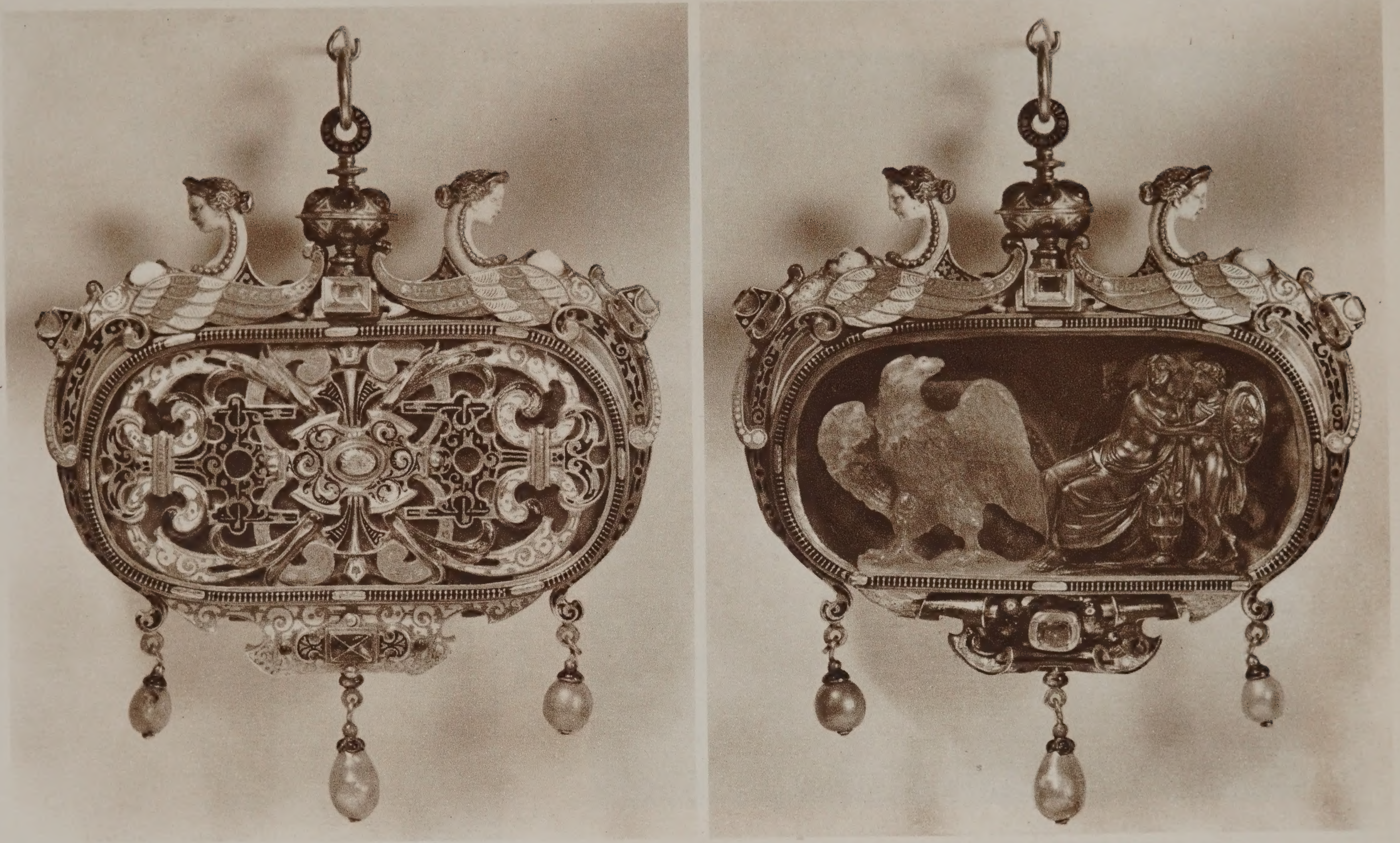
In the form of an oval plaque of dark carnelian carved in high relief with standing figure of Mars with Medusa shield, beside the seated Venus, whose arms are clasped around him in terror, an amphora at her feet; opposite them, in an irruption of rock crystal, appears Jupiter as an eagle with spread wings. The plaquette is mounted in a gold frame crested with *adossés* winged sphinxes, sheathed in strap scrollings and flanking a gadrooned urn finial set on either side with an emerald-cut diamond; basal pendant in the form of scrolled strapwork in colored enamels, centred with a ruby, and hung with three pear-shaped baroque pearls. The reverse of the plaquette is covered by an *ajouré* pattern of strap scrollings in light blue, green, ruby, black and white enamels, centring a cartouche. In case.

Height 4½ inches; width 4 inches

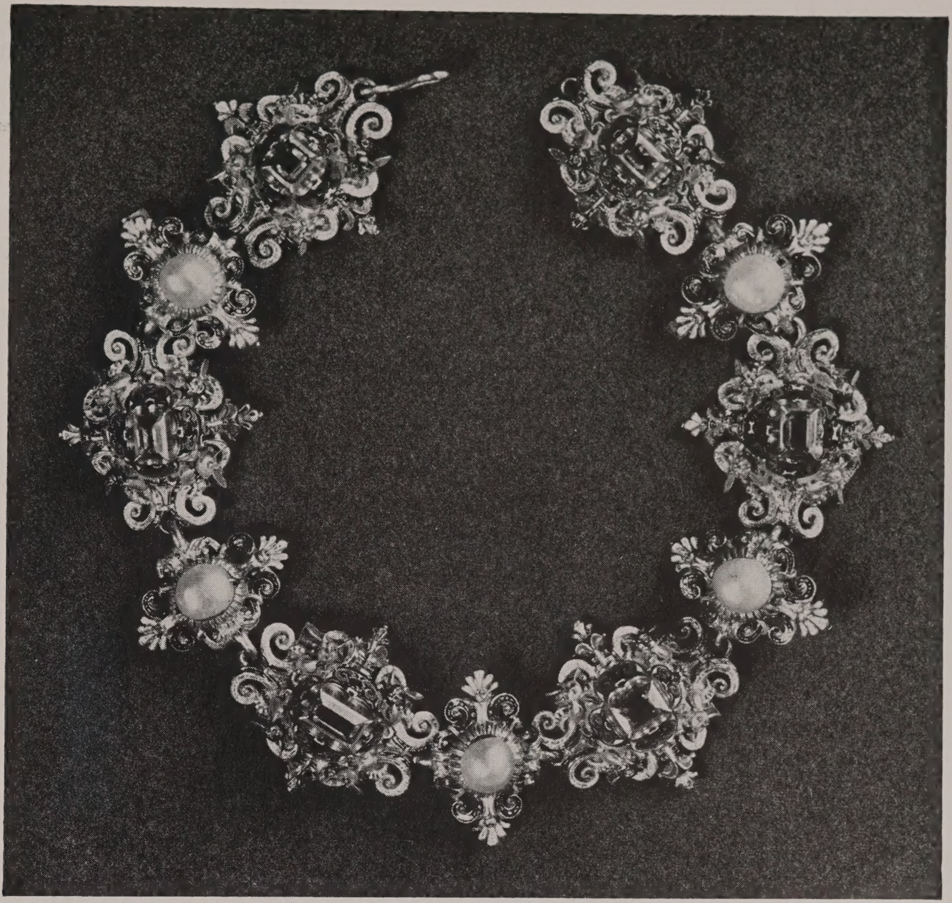
Note: The most important Renaissance jewel ever to appear at public sale in America. This magnificent *pent-à-col* dates from the last quarter of the sixteenth century, and is the work of an Italian (probably Florentine) goldsmith under German influence (seen, for example, in the strapwork decoration of the reverse), perhaps one of the Italian artists called by the Emperor Rudolf II (1576-1612) to the court of Prague.

Collection Goldschmidt, Frankfurt-am-Main
From Arnold Seligmann, Paris

[See photogravure illustration]



Reverse and Obverse of XVI Century Gold-Mounted Enamel and Carved Carnelian 'Goldschmitt' Jewel, Set with Precious Stones



[NUMBER 1291]

1291. ENAMELED GOLD ARM BAND SET WITH PEARLS AND DIAMONDS

Attributed to Benvenuto Cellini, Florentine: 1500-1571

Composed of eleven plaquettes of interlaced and voluted strapwork, the alternate ones larger and enriched with blossoms and fruits at the corners, at which tiny birds are pecking; the larger cartouches set with emerald-cut diamonds, the smaller with large pearls.

Note: The decoration and the intricacy of the chiseled gold forming the setting for the stones show this circlet to have been fashioned for the upper arm; the ornamentation and the animalistic designs are distinctly Florentine in taste. The finish and the entire style of the object are of such fine quality as to suggest the art of Cellini himself. Many of the jewels attributed to Cellini may have been executed by the Florentine artists mentioned in his biography as having been his collaborators or assistants and who executed designs of his making; this armlet, however, because of its extreme elegance and by reason of the extraordinary ingenuity of its design, was claimed, we think with reason, by Prof. Grassi, as an original work of the master's own hand.

Collection of Prof. Luigi Grassi, New York, 1927

1292. ENAMELED GOLD PENDANT WITH ANTIQUE CAMEO *Italian, XVI-XVII Century*
Heavy oval gold medallion or pendant, inlaid with blue enamel mounting a finely cut cameo of a Roman emperor; the back with 'Tree of Life' and legend.
Height 2¼ inches

1293. SMALL ONYX AGATE COUPE, MOUNTED IN ENAMELED GOLD
Florentine, XVI Century
Oval tazza on baluster stem and domed oval foot; in striped rose agate with enameled gold rims. In case. *Height 2 inches*

Collection of the Marquis Stiozzi Ridolfi, Florence
Collection of Prof. Luigi Grassi, New York, 1927

1294. WROUGHT GOLD THUMB RING
Heavy ring wrought with granular work centring an escutcheon containing a nugget. Weight about 28 dwts.

1295. GOLD RING SET WITH A GRAECO-ROMAN INTAGLIO
Tiny oval stone intaglio-cut with Graeco-Roman figure of a man carrying a burden; mounted in gold.

Collection of Prof. Luigi Grassi, New York, 1927

1296. GOLD AND ENAMEL NECKLACE *Italian, XVI Century*
Composed of twenty-three small *ajouré* strapwork plaquettes, alternately of white enamel with red enamel centre and of red, blue, and green enamel centred by a seed pearl, all but three of the latter missing.

1297. GILDED SILVER AND BLUE CRYSTAL EPISCOPAL RING *Italian, XVII Century*
Heavy ring chased with plantain leaves and a collar of scallops surrounding a large octagonal simulated sapphire.

1298. GOLD AND ENAMEL ENSEIGNE, SET WITH DIAMONDS, EMERALDS AND RUBIES
North Italian, XVI Century
Oval plaquette wrought in relief with figure of S. George in robes enameled blue and red, upon a white horse, about to deal the death blow to the dragon beneath the steed's forefeet; before a green-enameled landscape background with the figure of a virgin martyr in blue robes at right. Inset with cut diamonds, emeralds and rubies, within a border of ribbon-tied imbrications set with four diamonds; suspended by two short chains of gold links. In leather case.

1299. WROUGHT GOLD RING SET WITH A SAPPHIRE, IN THE RENAISSANCE TASTE
Sapphire set in a high beveled square mount flanked by two winged *putti* finely wrought and sheathed in voluted strapwork forming the ring.

1300. WROUGHT GOLD AND ENAMELED RING SET WITH A DIAMOND, IN THE RENAISSANCE TASTE
Type of the preceding, enriched with red, blue, green and, white enamels, the setting of the square-cut diamond enameled in black and white.

1301. WROUGHT GOLD AND ENAMELED RING SET WITH AN EMERALD, IN THE RENAISSANCE TASTE
Very similar to the preceding, slightly smaller, the emerald set in a chrysanthemum-form mount.

1302. COLLECTION OF EMPIRE ENGRAVED GEMS *Circa* 1820
Large topazes and crystals, intaglio-cut as follows: an angel with the soul of a child, after Carlo Dolci; portrait of a Hussar officer, two intaglios after Robert le Feure; portrait of a statesman, after Prud'hon; scene from the Roman mythology, after Wicar; and another. Finely mounted, together with plaster impressions. [Lot.]

ITALIAN RENAISSANCE BRONZES

DANISE CATTANEO

VENETIAN: 1508-1573

[BRONZE BUST]

1303. *AN APOSTLE.* Serene bearded head wearing draped robe; rich brown patina; on round *vert antique* marble socle. *Total height 7¾ inches*
From Arnold Seligmann, Paris

FRANCESCO DA SANT'AGATA

PADUAN: fl. 1520-30

[BRONZE STATUETTE]

1304. *STANDING NYMPH.* Nude standing figure, the weight resting on the left leg, looking upwards, her hands carried up behind her head.

Height 12½ *inches*

Note: The attribution to Sant'Agata is understood to have been given by the late Dr W. von Bode.

From Arnold Seligmann, Paris

ANTONIO RIZZO (BOTTEGA OF)

VENETIAN: XVI CENTURY

[BRONZE STATUETTE]

1305. *EVE.* Standing nude figure holding the apple in her left hand, the right hand carried to her belly; with long tresses falling over her shoulders; rich brown patina. Has stand. *Height* 17 *inches*

Note: This fine statuette is a small version of the famous statue by Rizzo in the Palazzo Ducale in Venice, differing only in the position of her hands. See Paoletti, *L'Architettura e la Scultura del Rinascimento in Venezia* and Venturi, *Storia dell 'Arte Italiana,* vol. VI, p. 1067.

From Charles of London

Collection of William Salomon, New York, 1923

[See illustration]

MICHELANGELO BUONAROTTI (FOLLOWER OF)

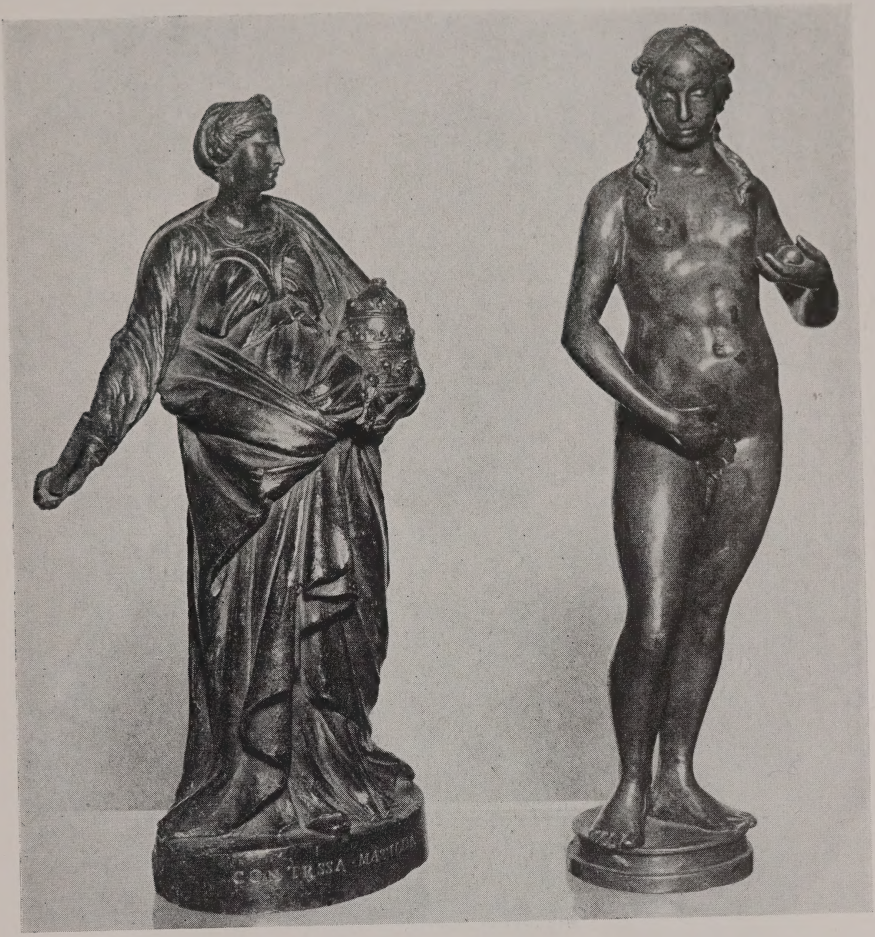
FLORENTINE: XVI CENTURY

[BRONZE PORTRAIT STATUETTE]

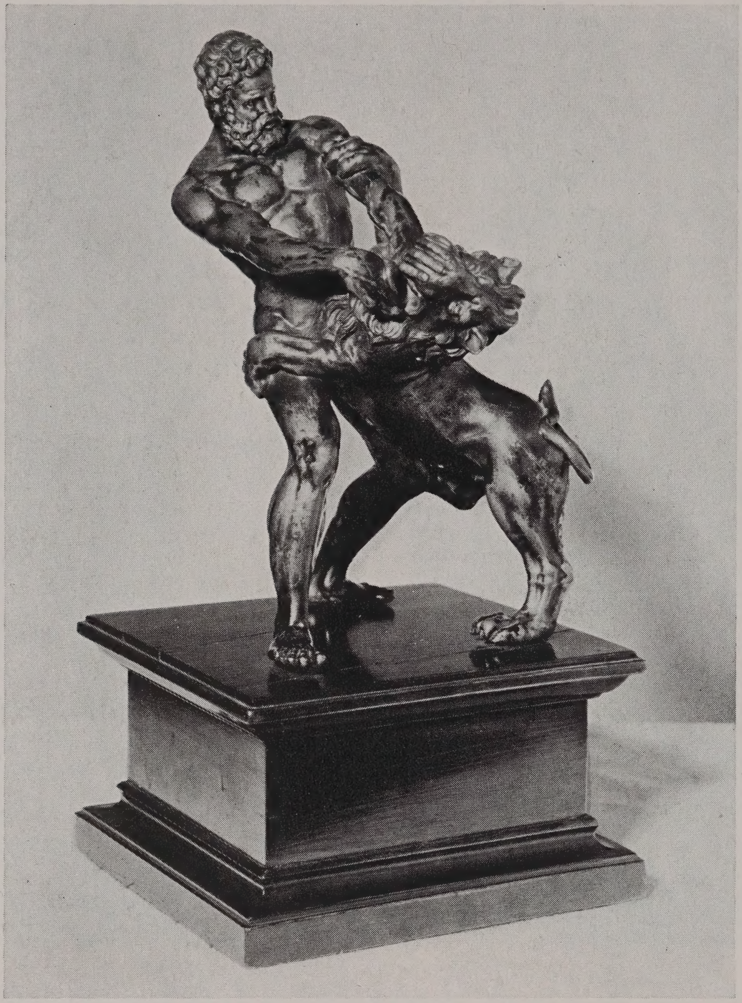
1306. *COUNTESS MATILDA OF TUSCANY.* Standing robed and cloaked figure of a majestic woman holding a baton and in her left arm the papal tiara and keys, as a supporter of the Papacy; rich dark brown patina. Oval base captioned *Contessa Matilda.* *Height* 16 *inches*

Note: Matilda, Countess of Tuscany (1046-1115), was the daughter of Boniface, Duke of Tuscany, the richest Italian noble of his time; she was one of the most remarkable figures of her age. From 1070 she ruled Tuscany jointly with her brother, who was assassinated in 1076. She built lavishly throughout her province and was a faithful supporter of Pope Gregory VII against the Empire. She became in time virtual sovereign of the whole of Italy. At her death in 1114 she bequeathed all her possessions to the Church.

[See illustration]


CONTESSA MATILDA

[NUMBER 1306] [NUMBER 1305]



[NUMBER 1307]

GIOVANNI DA BOLOGNA (Bottega of)

Italian: Late XVI Century

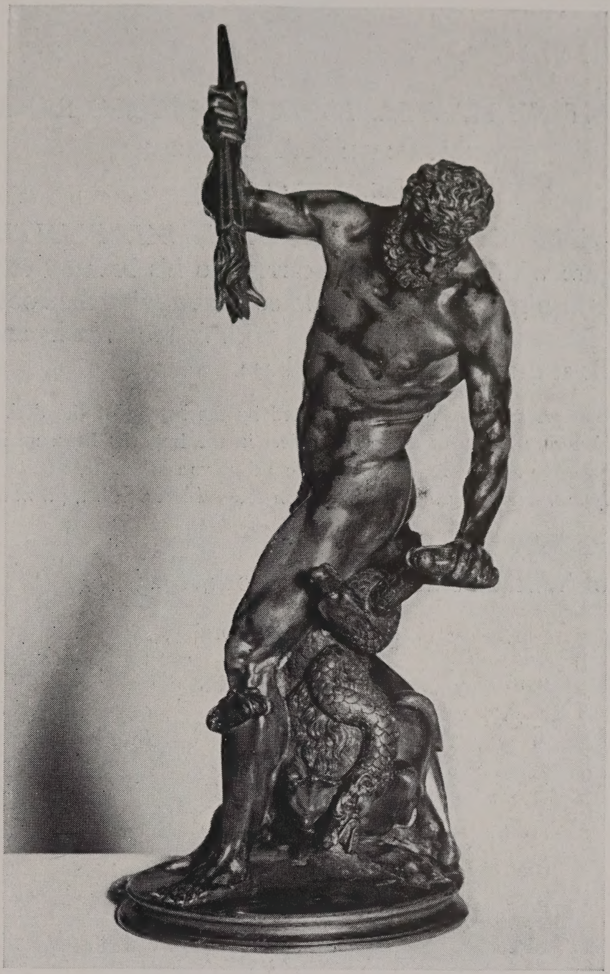
[BRONZE GROUP]

1307. *HERCULES SLAYING THE NEMEAN LION.* Nude bearded figure of the hero braced backwards tearing apart the jaws of the lion, whose front claws are embedded in his body. Brown patina. On wood plinth. *Height 12½ inches*

From J. and S. Goldschmidt, Frankfort-am-Main

Collection of William Salomon, New York, 1923

Illustrated in W. Bode, *Italian Bronze Statuettes of the Renaissance,* 1912, vol. III, p. 8, no. 11



[NUMBER 1308]

FLORENTINE SCHOOL

Late XVI Century

[BRONZE GROUP]

1308. *HERCULES SLAYING THE HYDRA OF LERNA.* Standing nude figure of the bearded hero with a torch in his upraised right hand, struggling with the many-headed monster, which is writhing between his legs. *Height 18½ inches*

Note: This fine group shows close analogies to one in the Louvre by Giovanni da Bologna representing the same subject, but in which the figure of the hydra is missing. See W. Bode, *Italian Bronze Statuettes of the Renaissance,* vol. III, pl. 199.

Collection of L. L. Neumann, London, 1919
Collection of William Salomon, New York, 1923

FLORENTINE MASTER, NEAR TO JACOPO SANSOVINO

ITALIAN: XVI CENTURY

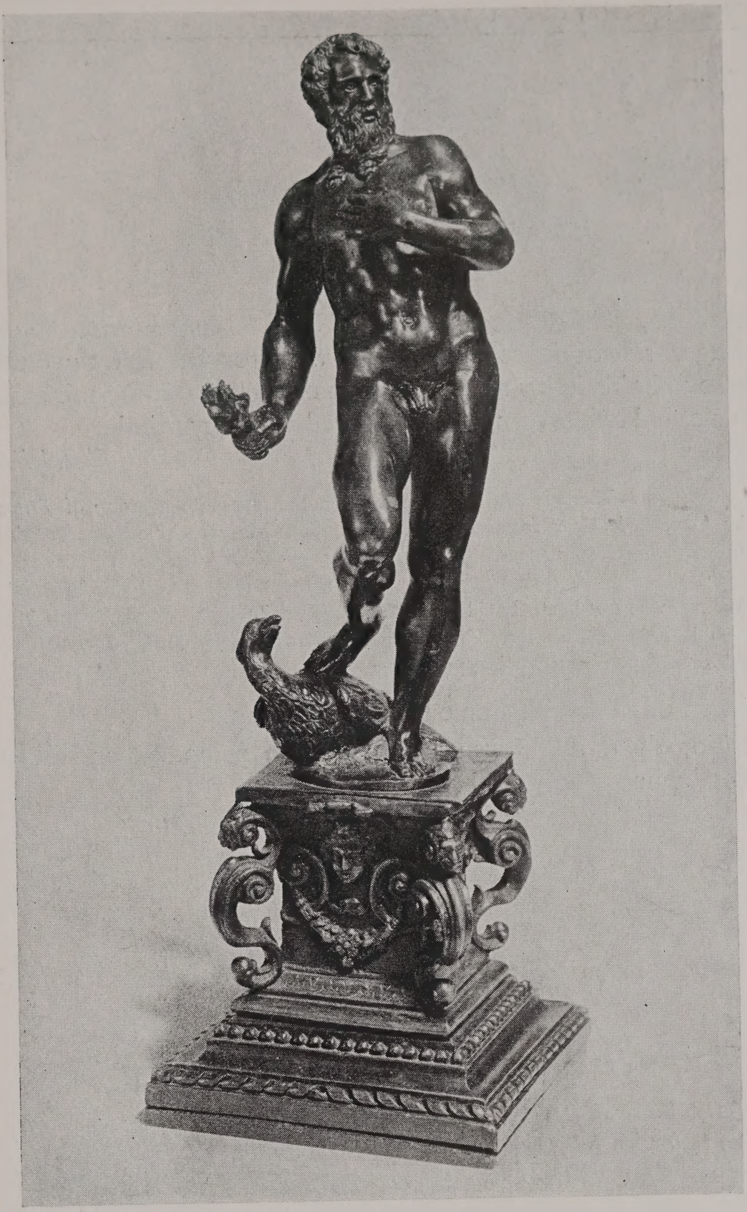
[BRONZE GROUP]

1309. *JUPITER AND EAGLE, WITH ORIGINAL PLINTH.* Standing nude bearded figure with his left hand carried to his breast and holding a flaming thunderbolt in his right; his right knee flexed with the foot resting lightly on the eagle. On square plinth modeled with festoon masks and monster-head reversed scrolls at the corners. Walnut base. *Height* 17 *inches*

Note: A superb work distinguished by the beauty of the dark patina; it may be compared with a group of the same subject in the Imperial Museum in Vienna by a follower of Jacopo Sansovino, reproduced in Julius von Schlosser, *Werke der Kleinplastik in der Skulpturensammlung des Allerhöchsten Kaiserhauses,* vol. I, pl. XIX, no. 1.

From Jacques Seligmann, Paris
Collection of William Salomon, New York, 1923

[See illustration]



[NUMBER 1309]

ADRIAEN DE VRIES

FLORENTINE: 1560 - *c.* 1603

[BRONZE GROUP]

1310. *HERCULES, DEIANIRA AND NESSUS.* Nude bearded figure of Hercules standing astride of the centaur Nessus, who crouches defeated on the rocky base; the hero upholds in his arms the figure of the nymph Deianira, nude except for a loin cloth. High brown patina. On red porphyry plinth.

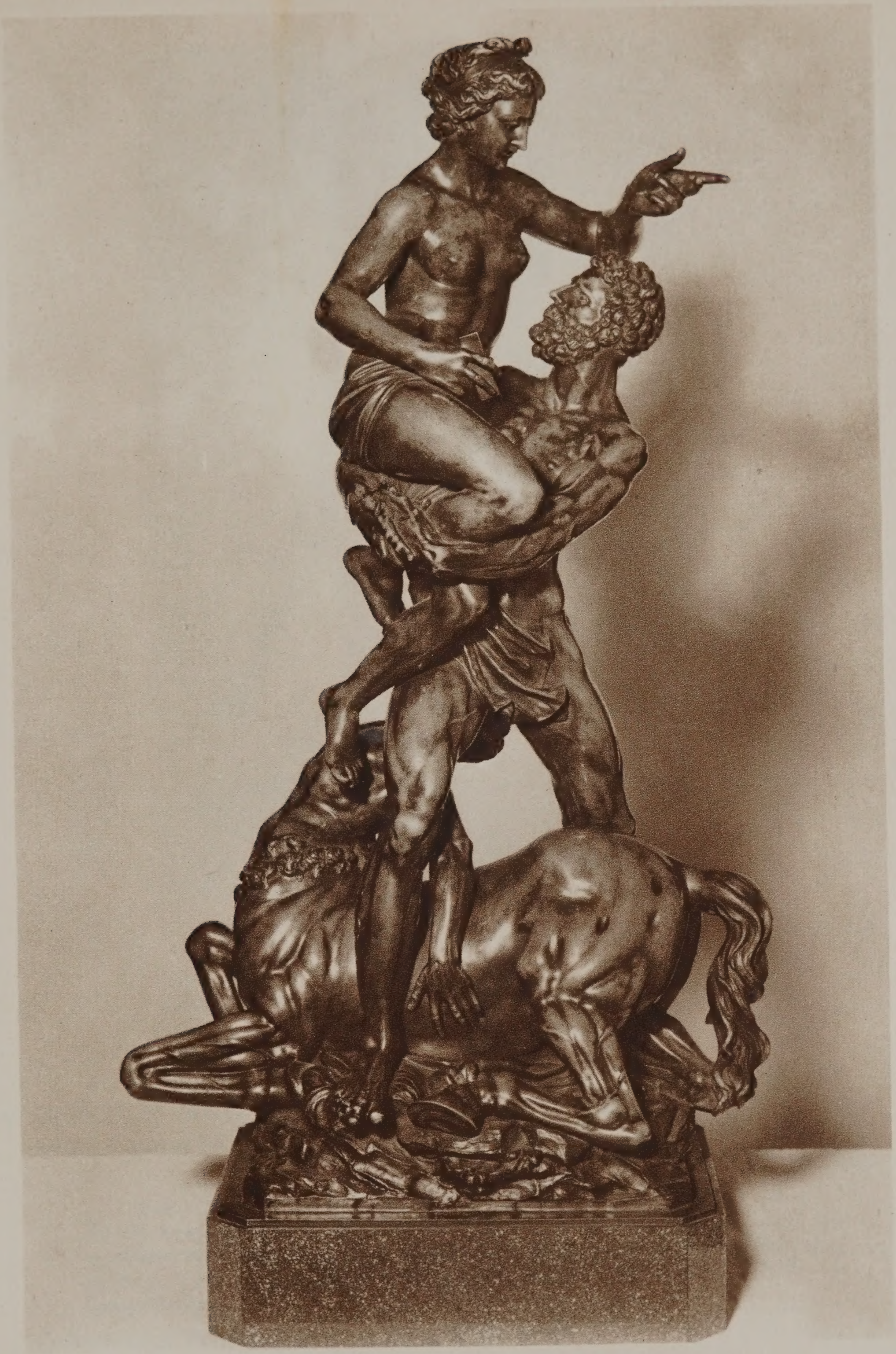
Total height 34 *inches*

Note: There is a great similarity (in the types) to a group of *Triton and Naiad* by Adriaen de Vries formerly in the J. Pierpont Morgan Collection, reproduced in Bode, *Catalogue of Bronzes in the J. Pierpont Morgan Collection,* vol. II, pl. 114, no. 165. An identical group, but showing somewhat different types, is in the Imperial Museum in Vienna, where it is attributed to another of Gian Bologna's pupils, Pietro Francavilla. See also Julius von Schlosser, *Werke der Kleinplastik in der Skulpturensammlung des Allerhöchsten Kaiserhauses,* vol. I, pl. XXXV.

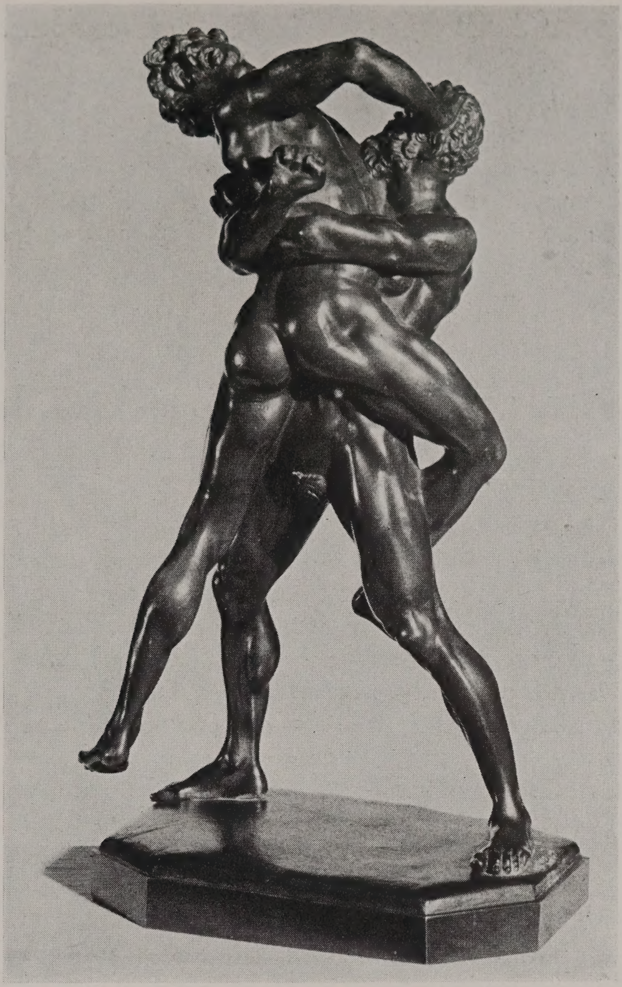
Collection of William Salomon, New York, 1923

Exposition d'Art du Moyen Age, Paris, 1913, no. 94 and illustrated in that catalogue

[See photogravure illustration]



Hercules, Deianira, and Nessus by Adriaen de Vries
Florentine, 1560— c. 1603



[NUMBER 1311]

GIOVANNI DA BOLOGNA (BOTTEGA OF)

FLORENTINE: XVI-XVII CENTURY

[BRONZE GROUP]

1311. *HERCULES AND ANTAEUS.* Nude figure of the bearded giant lifting the naked Antaeus off the ground and crushing him in his arms; octagonal base.

Height 23 *inches*

Note: The composition of this group is somewhat similar to that of the one in the Edward Simon collection in Berlin, by Gian Bologna, representing the same subject and reproduced in W. Bode, *Italian Bronze Statuettes of the Renaissance,* vol. III, pl. 196; more closely to pl. 103, the group in the collection of the Comtesse de Béarn, described as after an antique statue.

Collection of William Salomon, New York, 1923

[See illustration]

1312. Sculptured Bronze Caradosso Casket *Italian, Early XVI Century*
Oblong, with hinged top and four leaved claw feet; the front and rear chiseled with cornucopia-wreathed masks flanked by groups of Nessus and Deianira, the sides with Medusa heads above swags of husks; upon the cover appear winged cupids with banderoles enclosing a winged Medusa mask within a husk garland; leaved claw feet. *Length 9 inches*

[See illustration on page 319]

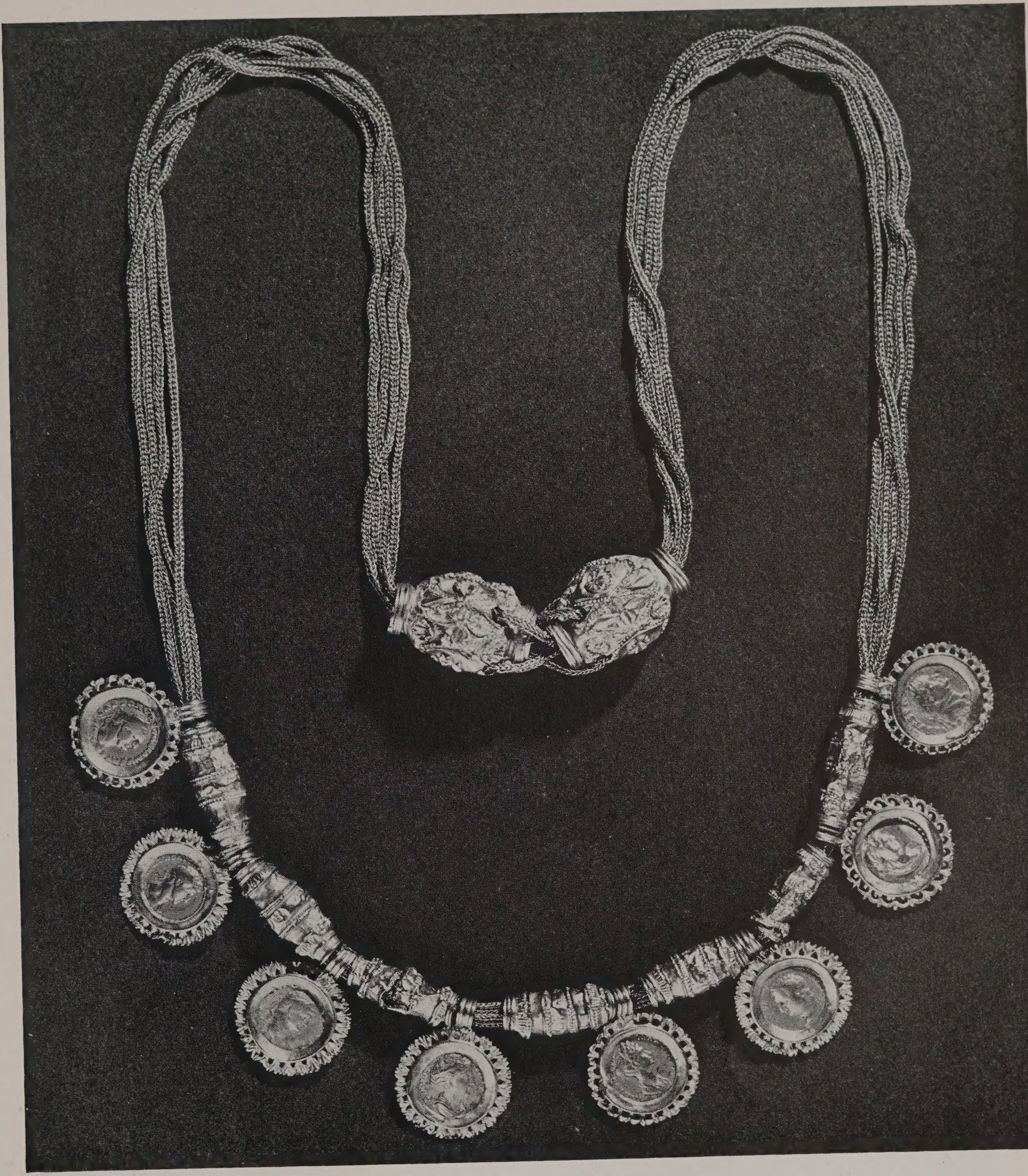
GREEK, ROMAN, AND BYZANTINE ART

1313. Egypto-Roman Gold Chain Necklace with Medallions of Coins *III Century A.D.*
Consisting of four chains of plaited gold wire linked by oval barrel-shaped slides of heavy gold, welded with rings and arranged so that the two principal slides, which are molded with a trellis of rosettes and leafage, can be used to shorten or lengthen the necklace. Between each pair of the tubular links hangs a Roman gold coin — or more accurately, of the eight seven are coins, one consisting of two gold *bas reliefs* of coin type (*bracteates*); all are set in gold circular frames with filigree ornamentation. The coins are as follows, from right to left: (1) Vespasian, reverse with enthroned figure of Irene; (2) Nerva, reverse with two clasped hands (Cohen, *Monnaies,* II, pp. 14, 151 for the reverse, apparently a unique coin); (3) Domitian, reverse with the Emperor on horseback (Cohen, I, pp. 524, 663); (4) Faustine the Elder, reverse, Ceres with veil, sceptre and torch (Cohen, II, pp. 420, 95); (5) Marciana, reverse, eagle with spread wings on a sceptre (Cohen, II, pp. 100, 3, rare and in beautiful preservation); (6) Vitellius, reverse, Victory with right hand resting on a round shield (Cohen, I, pp. 363, 95); (7) two conjoined *bracteates,* bust of Luna and reverse, bust of Sol, resembling the coins of Caracalla; (8) Vespasian, reverse, Temple of the Sun with a statue of Vesta (Cohen, I, p. 413, nos. 575, 578, and 582).

> *Note:* Following Prof. S. Robert Zahn in his catalogue of the Schiller collection, the date of this work is established as follows: The latest coin is that of deified Faustina, who died in 141 A.D., but the piece itself was worked at a considerably later period, for the only known comparable piece, possibly from the same workshop, the necklace which came to the Vienna Münzkabinett from the collection Bachofen von Echt (Voetter, *The Collection Bachofen von Echt;* also Forrer, *Reallexikon,* p. 518), showed in its original form three coin-medallions with the heads of Commodus, Antoninus Pius and Gordianus III, 238-253 A.D. (Compare *Amtliche Berichte aus den Kgl. Kunstsammlungen,* Berlin, XXXVIII, October 1916, p. 20, note 3, and the authentic description of the original form of the work by Marc Rosenberg, *Cicerone,* XIV, 1922, p. 334, top of page, with pl. p. 331). Therefore we must date our piece also from the middle of the III century A.D. Both neck chains were found in Egypt.

Collection of Hr. Baurat Schiller, Berlin, 1929
From the Bachstitz Gallery, The Hague

[See illustration]



[NUMBER 1313]

1314. BYZANTINE GOLD NECKLACE WITH PECTORAL CROSS *Circa V Century*
Consisting of twenty-four discs, alternately plain, with filigree edge, and *ajouré* with rosettes of various forms, or trees with *affrontés* birds; together with a single large disc having filigree edge with appliqué design in *cloisons* of an urn containing three stalks flanked by *affrontés* birds, with remains of blue enamel work. Suspended from the chain by a barrel-shaped link is a pectoral cross set with five colored gems surrounding a baroque pearl; the reverse applied with five mystic Greek letters.

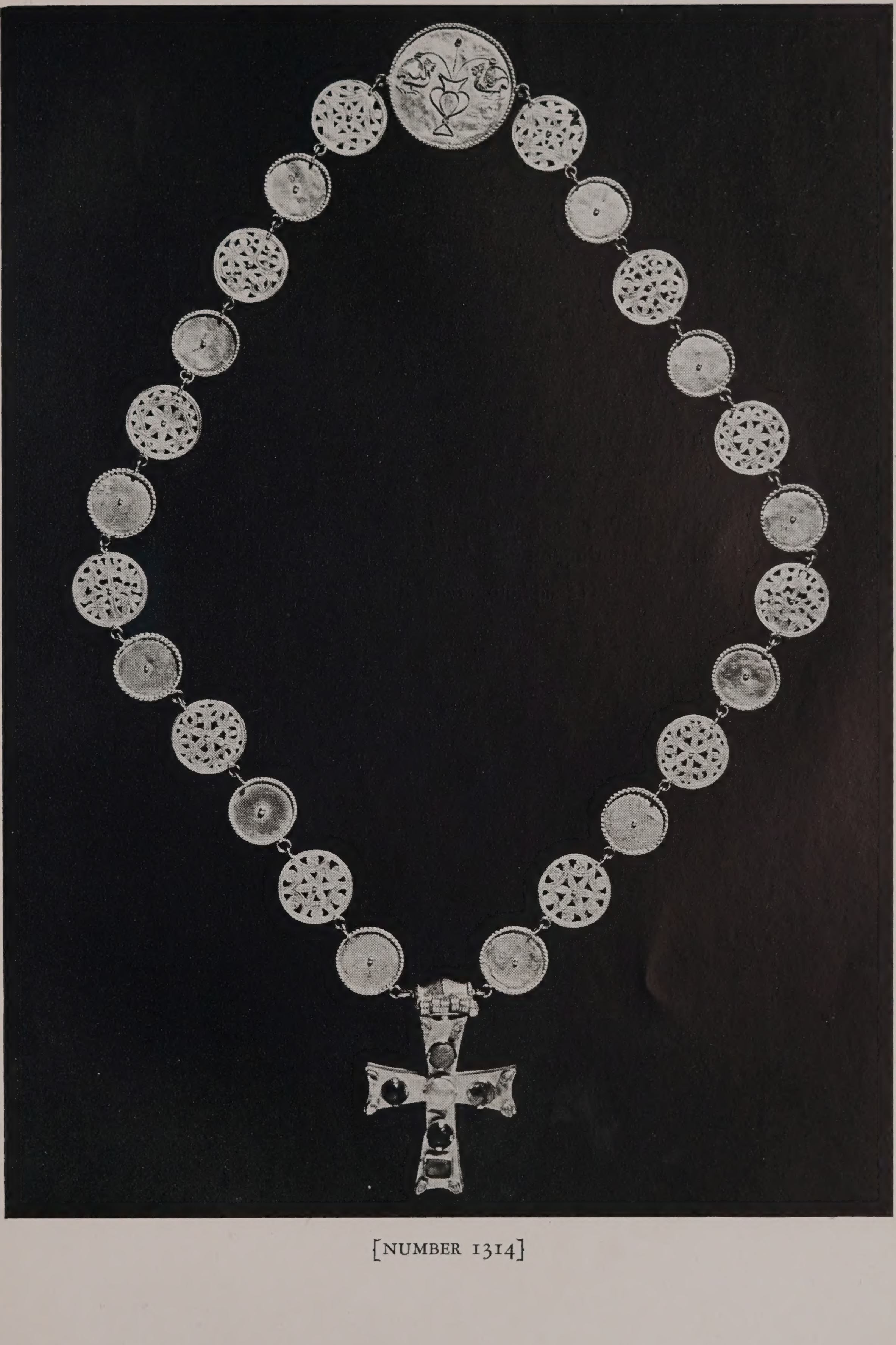
From Khawam Bros., Cairo

[See illustration]

1315. SCULPTURED MARBLE TORSO *Graeco-Roman, II Century B.C.*
Beautifully modeled body of a young girl (probably Venus) with the weight placed upon the left leg, the right shoulder lifted. Square marble base.
Total height 17½ inches

From Dikran Kelekian, New York

1315A. BLACK- AND PURPLE-FIGURED TERRA COTTA AMPHORA *Greek, VI Century B.C.*
Two-handled ovoid vase reserved in black and purple in a red ground with figures of a priest, a hoplite with spear and shield and a bowman, the reverse with a quadriga with four horses; between collars of formal leaf and rosette ornament. *Height 16¼ inches*



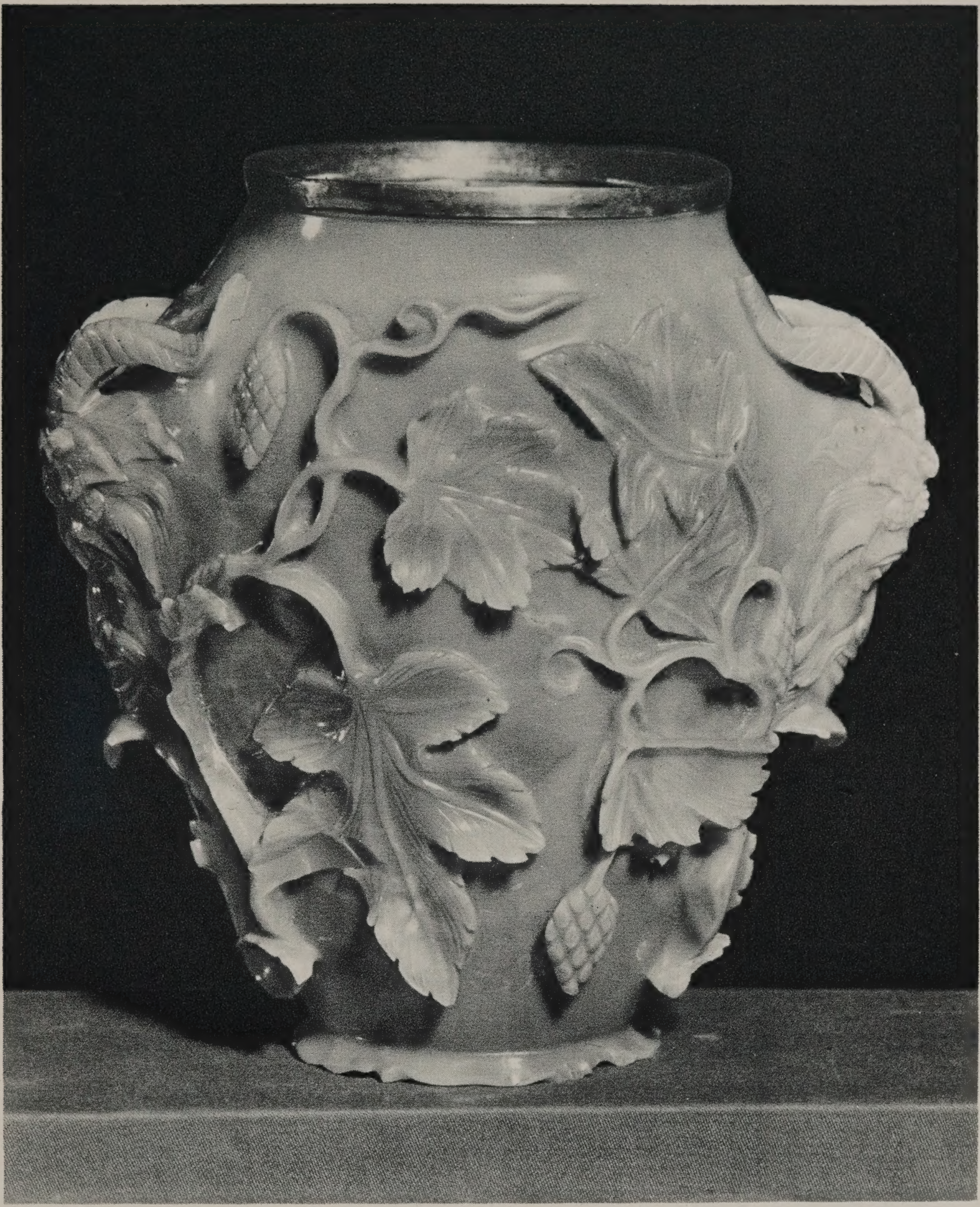
[NUMBER 1314]

1316. CARVED AGATE VASE, KNOWN AS THE 'RUBENS VASE' *Graeco-Roman Period*
Vase of oval section in translucent light brown agate, carved on both sides in high relief with interlacing foliations and vines, the sides with horned and bearded satyr masks supported on acanthus leaves; beneath the foot, an open rosette. The lip is rimmed with gold. *Height 7½ inches*

Note: The vase is traditionally said to have belonged to Rubens, and in Max Rooses, *Rubens,* p. 407, it is stated that the painter between 1626 and 1628 received from Daniel Fourmont, the sum of nine hundred florins on account of certain agates which Rubens had sent to the East Indies. In the letter to Pieresc (now in the Bibliothèque Nationale, Paris) dated December 18, 1634, Rubens refers to one of these agates as a vase, and in a second letter to the same person, dated August 16, 1635, he states that he had made a cast of it with some difficulty, on account of the high relief of the vine leaves surrounding it.

From the Beckford House Collection, Landsdowne Towers, Bath, 1845
From the Hamilton Palace Collection, 1882
Collection of S. Wertheimer, Esq., London
Collection of Alfred Morrison, Esq., London, 1899
Collection of Sir Francis Cook, Bart., London, 1925
Exhibited at the Burlington Fine Arts Club, London, 1903

[See photogravure illustration]

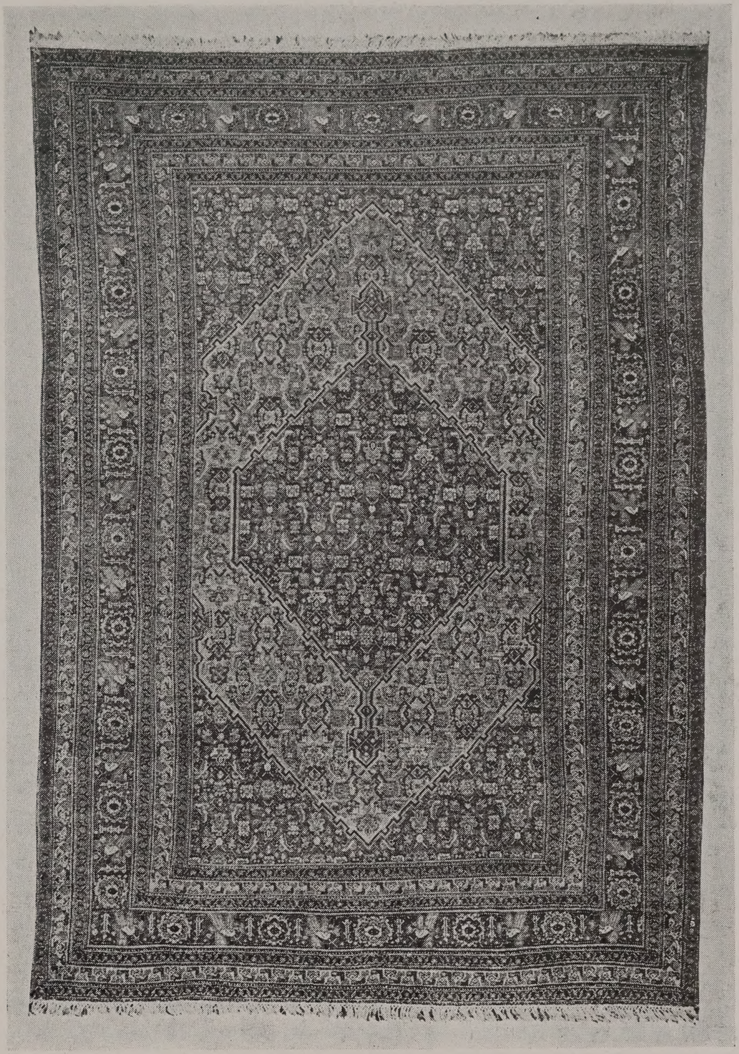


Graeco-Roman Carved Agate Vase

Known as 'The Rubens Vase'

1317. KASHAN SILK PRAYER RUG

Gray field with a blue jardiniere filled with a 'Tree of Life' with lotus blossoms, principally in magenta and blue; sky blue and magenta floral borders.
Length 4 feet 2 inches; width 2 feet 10 inches

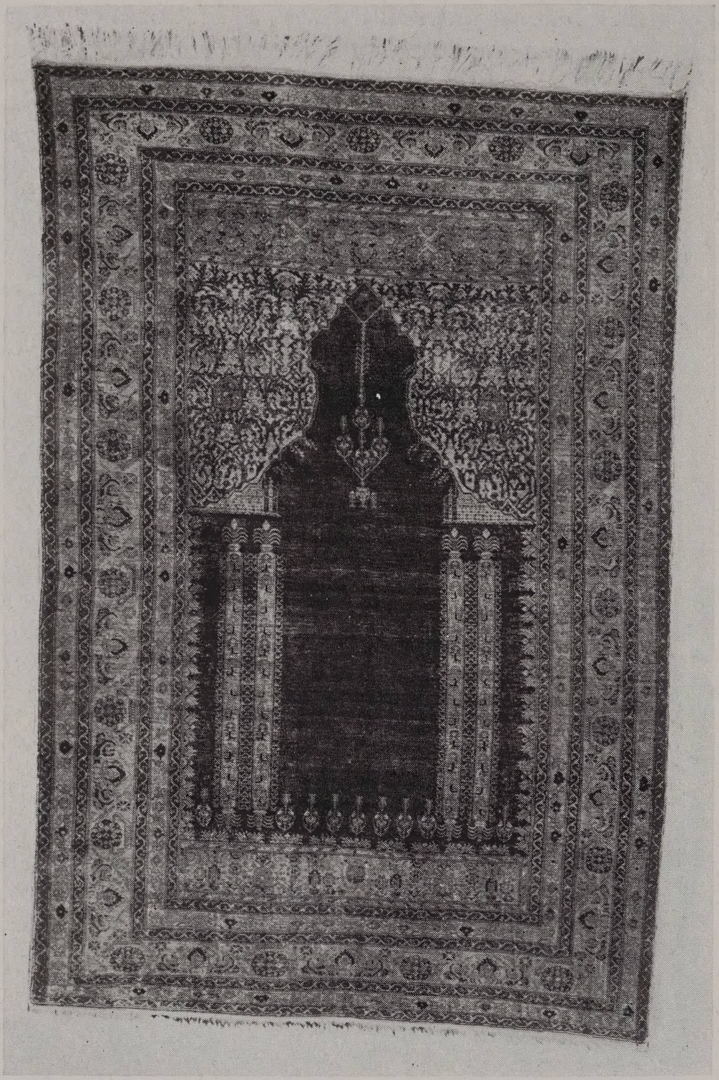


[NUMBER 1318]

1318. SEHNA HERATI RUG

Woven with concentric hexagonal medallions in sky blue and orange, and orange spandrel pieces, all closely patterned with the Herati trellis design in subdued colors; orange and old gold floral borders with rosetted sky blue guards. Fine weave and quality. *Length 6 feet 3 inches; width 4 feet 4 inches*

[See illustration]

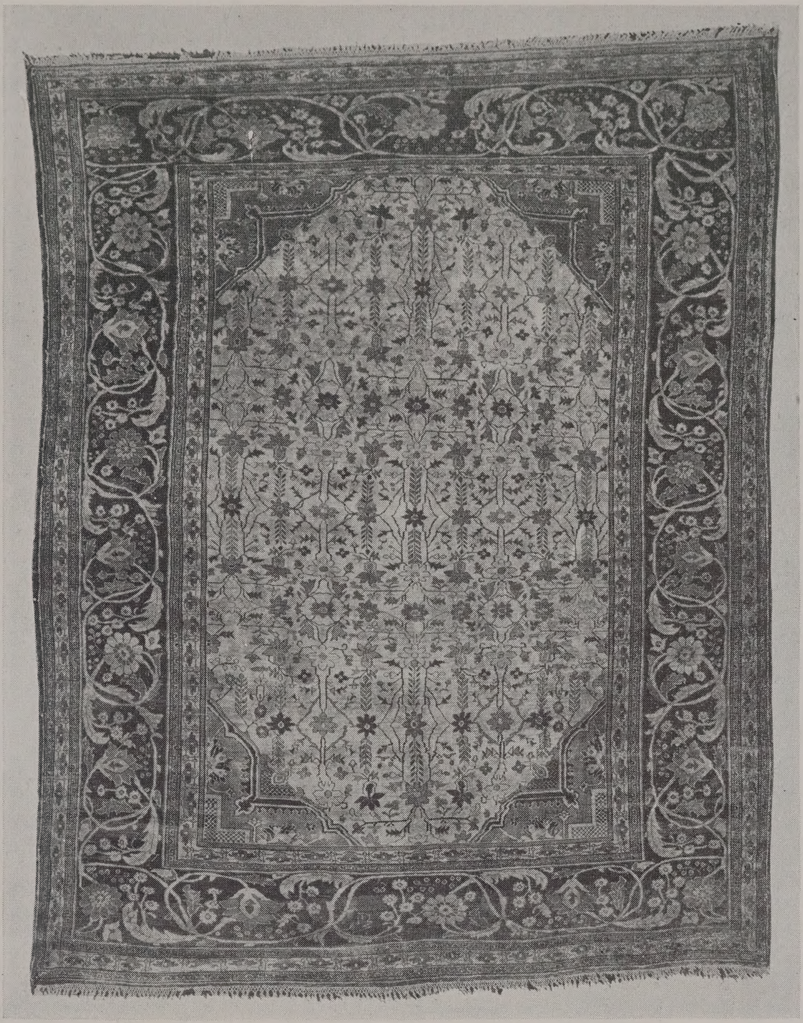


[NUMBER 1319]

1319. TABRIZ SILK PRAYER RUG
Beautiful powder blue field with pairs of twin colonnettes supporting a high constricted arch hung with a floral mosque lamp, the gray spandrels overrun with a straggling orange red 'seaweed' pattern; three narrow gray Ghiordes floral borders, with orange red guards. *Length 6 feet; width 3 feet 10 inches*

[See illustration]

1320. LADIK PRAYER RUG *Circa* 1830
Sang de boeuf mihrab with two detached colonnettes beneath a serrated prayer arch with gray spandrels and a blood red frieze of floral minarets; greenish blue border of rosettes and L-shaped stems of tulips. Small repairs.
Length 5 feet 9 inches; width 3 feet 7 inches



[NUMBER 1321]

1321. TABRIZ SILK RUG

Gray field patterned with a regular maze of creepers bearing orange and blue blossoms, with cusped orange corner ornaments; midnight blue border of scrolling lotus and peony vines in colors of the field.

Length 6 feet; width 4 feet 8 inches

[See illustration]

1322. TABRIZ SILK PRAYER RUG

Dove gray mihrab with slender blue colonnettes beneath a cusped prayer arch hung with a chandelier, the royal blue spandrels woven with lotus arabesques; deep blue border of flowering shrubs separated by a meandering branch motive, between orange red guards with lotus vines.

Length 5 feet 4 inches; width 4 feet

1323. SOUTH PERSIAN MILLEFLEURS RUG *Late XVII Century*
A pointed cusped arch encloses a deep sapphire blue field closely woven with a gorgeous flower garden of carnations, peonies, jasmine, daisies, henna, lotus, roses and violets, springing from a baluster-shaped vase of flowers at the vase. The spandrels are in golden yellow and reflect the motives of the field in soft crimson, rose pink, lavender, sea green, old gold, blue, and ivory, the upper corners having additional small square rose crimson plaques with triads of blossoms. Border of rich rose crimson woven with a recurring design of sprays of the *guli hinnai* springing alternately from either side and interspersed with conventionalized lotus flowers and carnations; two delicate ivory guards with tiny carnation stalks. *Length* 5 *feet* 5 *inches; width* 3 *feet* 8 *inches*

Note: An extremely important product of the looms of South Persia, probably from the neighborhood of Shiraz, with an amazing repertory of individual floral motives, showing traces of Indian influence and the luxury of the Mughal courts. The warp is of silk, the pile of the finest Kashmir wool. Martin ascribes a rug of this class to the Imperial looms of India.

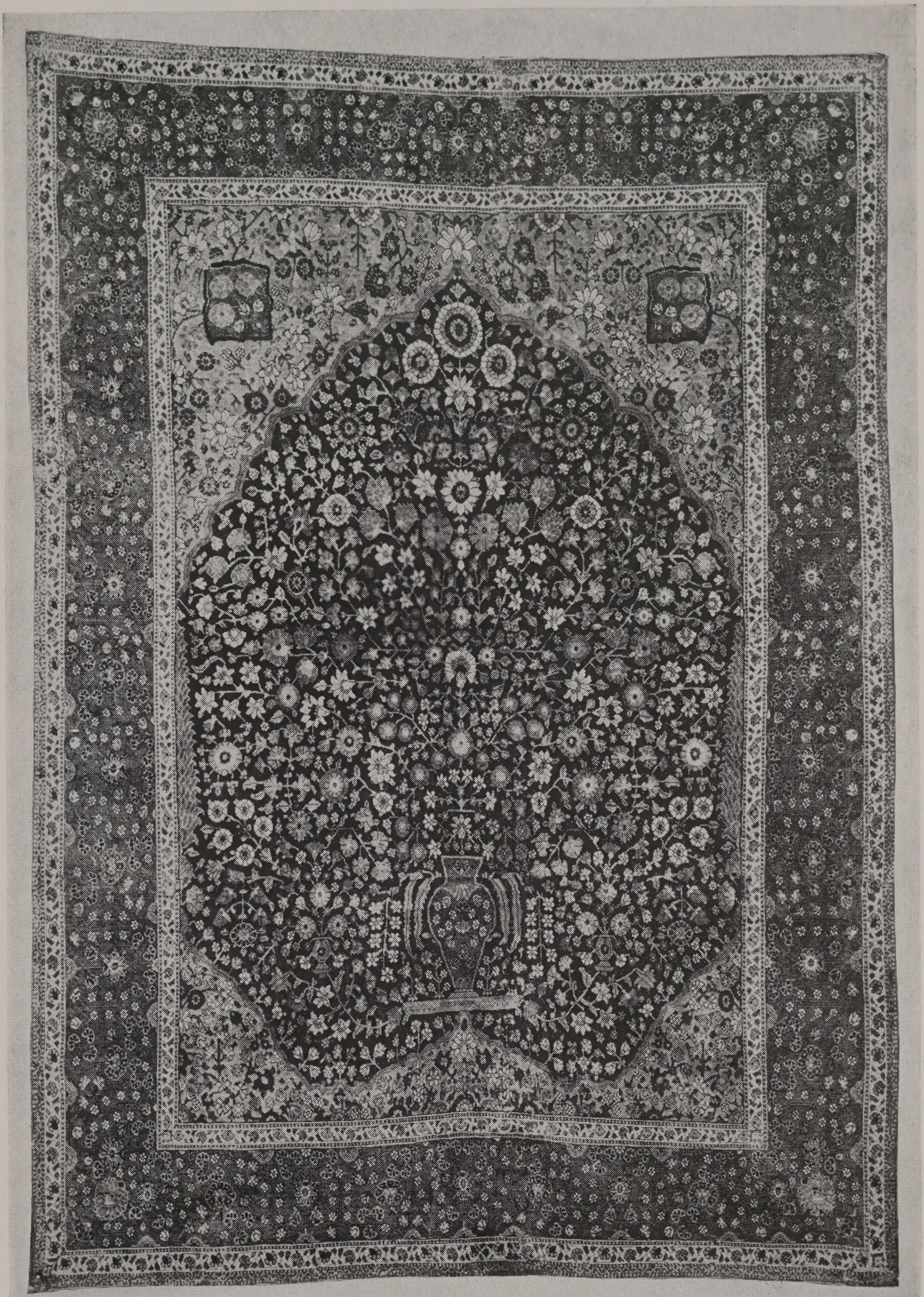
Collection of Henry C. Marquand, New York, 1903
Collection of Vitall and Leopold Benguiat, New York, 1925

[See illustration]

1324. KULAH PRAYER RUG *Late XVIII Century*
Tawny red field with sky blue columns supporting a three-pointed arch with suspended floral chandelier, the sky blue frieze diapered with diagonal rows of floral motives; fluctuating mazarine blue border of recurrent floral clusters in colors of the field. Small repairs. *Length* 6 *feet* 2 *inches; width* 4 *feet*

1325. TABRIZ SILK RUG
Gray field woven with a medallion and concentric garlands of floral branches outlined in orange and blue; enclosed by numerous narrow floral borders in colors of the field. *Length* 5 *feet* 2 *inches; width* 4 *feet* 1 *inch*

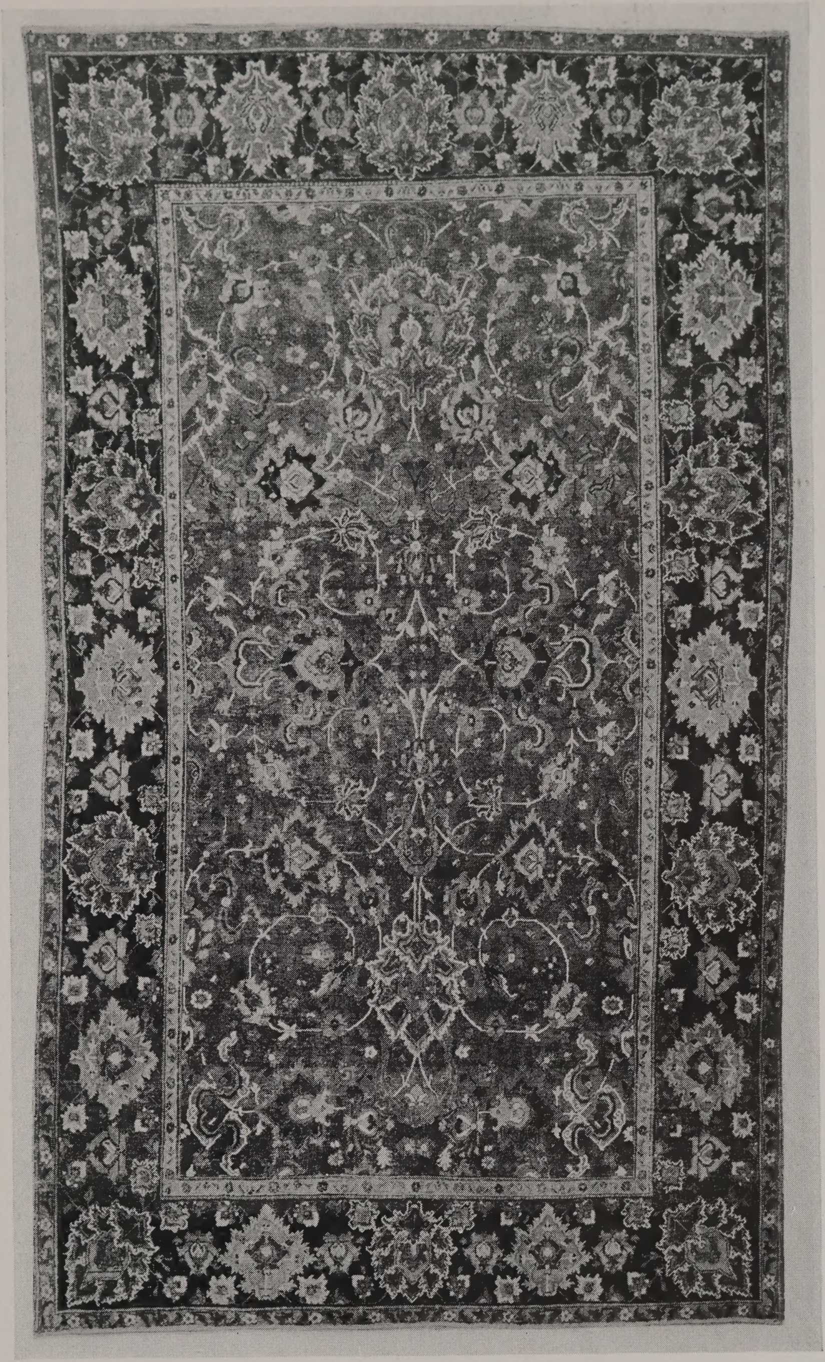
1326. KIRMAN MEDALLION RUG
Field in the form of a mazarine blue cartouche with serrated tawny ivory spandrels overrun with flowers and enclosing a large pendented eight-pointed floral medallion principally in orange, buff, and ivory; five floral borders in colors of the field. *Length* 9 *feet* 7 *inches; width* 8 *feet*



[NUMBER 1323]

1327. ISPAHAN RUG *Eastern Persia, Late XVI Century*
Field of beautiful rose crimson, with an allover pattern of pairs of opposed spatulate and fringed lotus palmettes with supporting cloud bands, joined by scrolling white creepers bearing smaller lotus blossoms and minor flowers and foliage, the whole in a lively palette of apple green and turquoise, saffron, tan, brown, rose, and oyster white. Beautiful deep emerald green border with alternately erect and inverted fringed lotus palmettes linked up by interlacing and scrolling vines bearing smaller blossoms, similar to those in the field. Golden brown outer guard of white jasmine blossoms, the inner of turquoise blue, with an exquisitely conceived trailing floral vine. The rug is in exceptionally fine condition as to its richness of color. *Length* 8 *feet* 3 *inches; width* 4 *feet* 7 *inches*
Collection of Vitall and Leopold Benguiat, New York, 1925

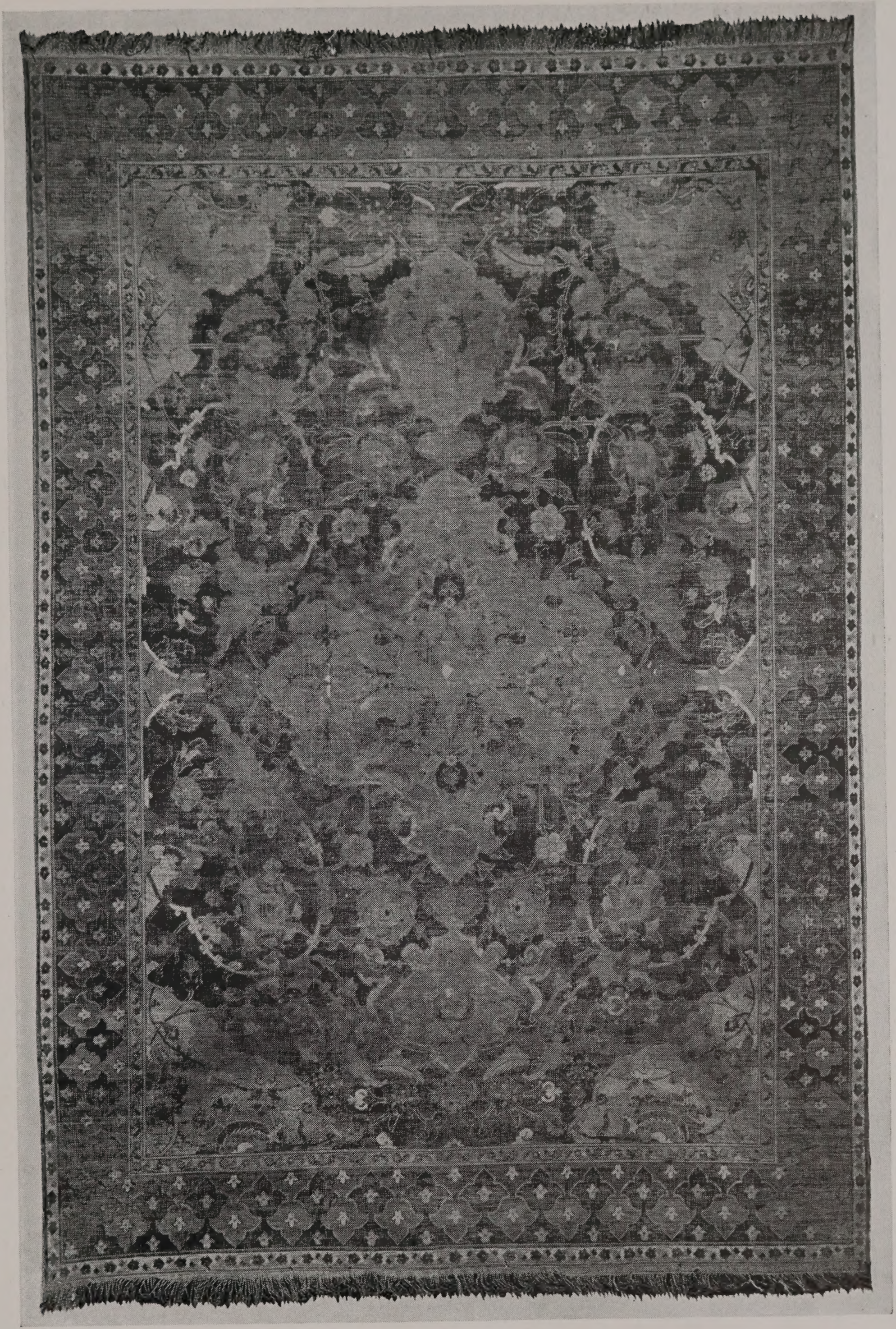
[See illustration]



[NUMBER 1327]

1328. 'POLONAISE' SILK-WOVEN RUG *Persia, circa* 1610
Cartouche-shaped field of beautiful apple green with golden yellow spandrels, and centred with an orange quatrefoil medallion with a cruciform arrangement of lotus stems and two lotus pendants; the elements of the field are linked up by interlacing curved stems of lotus vines, with jasmines and other smaller flowers and delicate foliage. 'Reciprocal trefoil' border in deep blue and beautiful orange red, dotted with tiny leaf motives. *Length 7 feet; width 4 feet 7 inches*

[See illustration]



[NUMBER 1328]

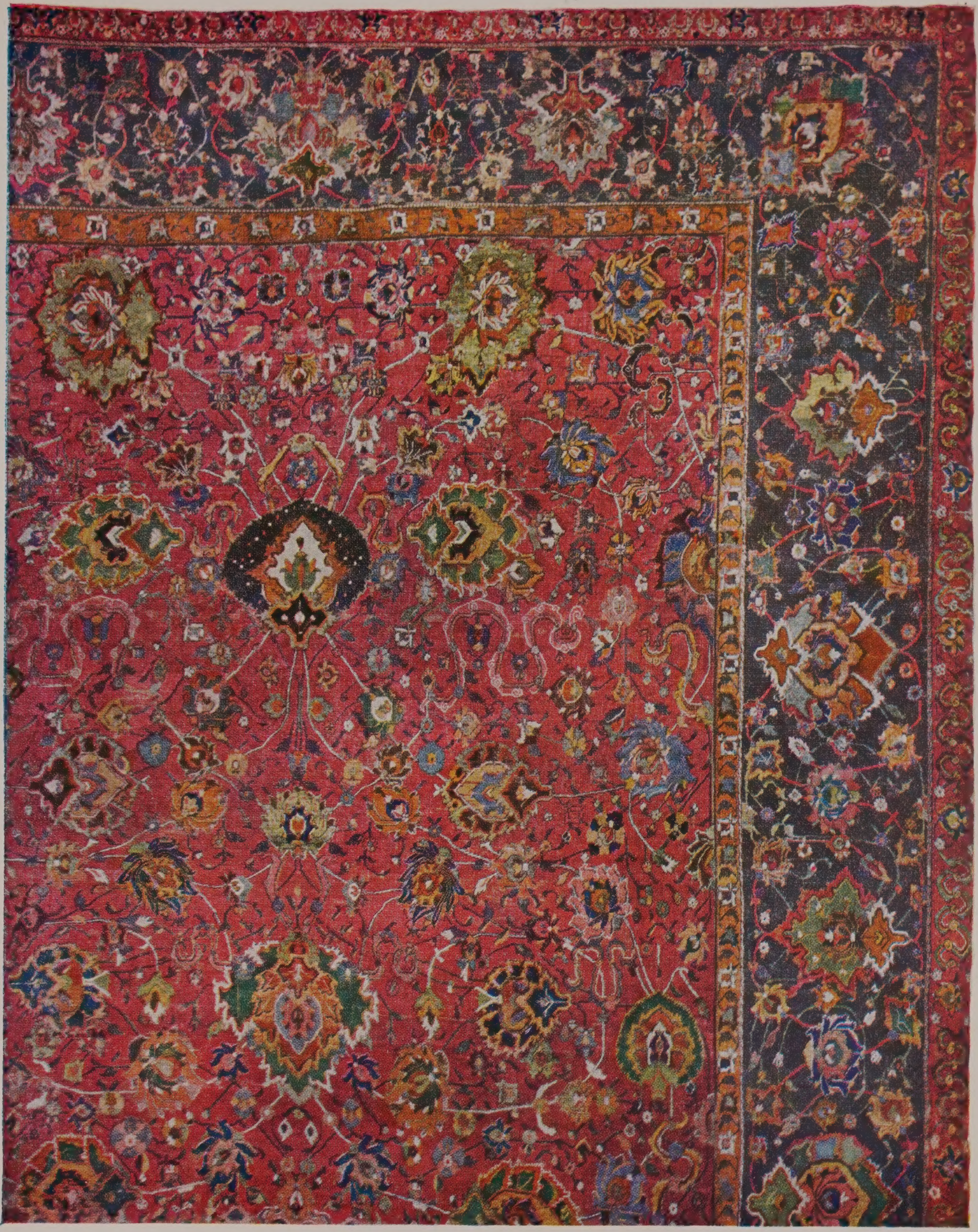
1329. ISPAHAN CARPET *Eastern Persia, XVI Century*
The field with its soft patina of wine red, lightening in passages to a delicate rose color, has four principal peony palmettes at the head and foot flanked by further principal leaf figures. These are linked to smaller lotus flowers and palm leaves by fragile ivory branches which support tiny lancet leaves and still smaller garden flowers, with cloud-bands set across their trails. Of the colors, there may be distinguished: four or five shades of green, from a pale sea green to a brownish olive, varying sky and sapphire blues, fawns, golden yellow, orange, rose and ivory. Deep emerald border with palmettes and lotus linked by tangles of branches, the inner guard of fluctuating color with a running floral figure, the outer of rose crimson alternately with cloud scrolls and lotus and tiny white jasmine blossoms. Some repairs, as usual.

Length 24 *feet* 6 *inches; width* 10 *feet* 2 *inches*

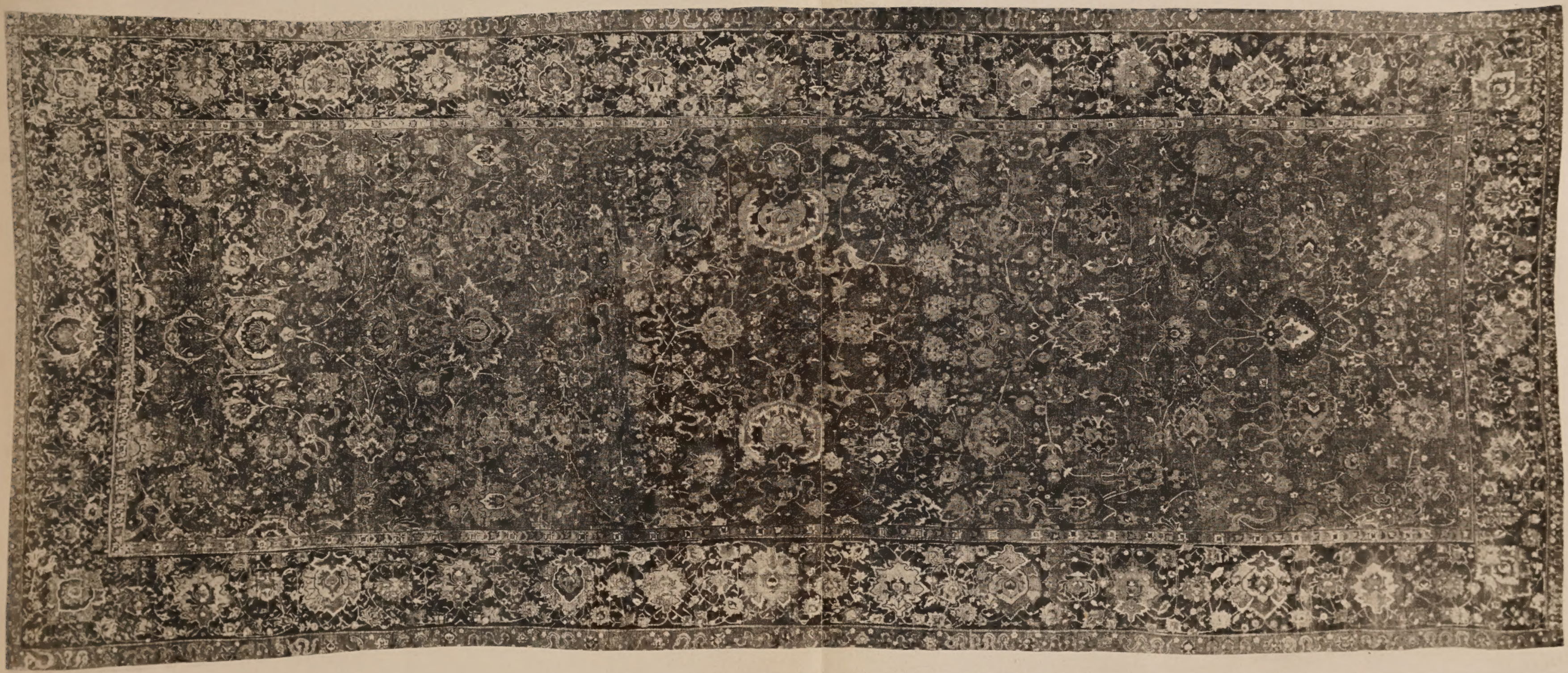
Note: This fine Herat (colloquially, Ispahan) carpet embodies the perfection of Safavid design in the intricate arrangement of field and border and delicacy of the execution; it probably dates from the third quarter of the sixteenth century. One of the more unusual features is the appearance of the 'Mongolian' cloud band in the outer guard, the only example of this which has come to our attention.

Collection of Vitall and Leopold Benguiat, New York, 1925

[See illustration of detail in color, also illustration in black and white]

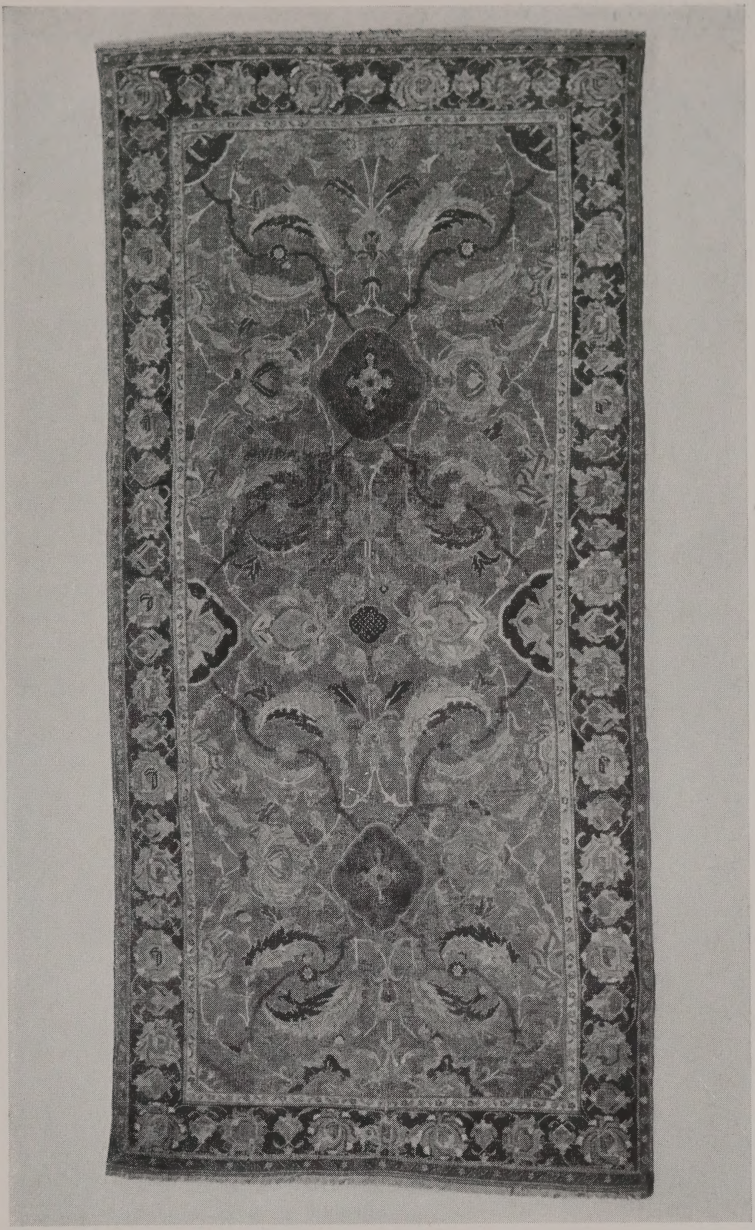


Detail of Ispahan Carpet, Eastern Persia
XVI Century



ISPAHAN CARPET EASTERN PERSIA, XVI CENTURY

[NUMBER 1329]

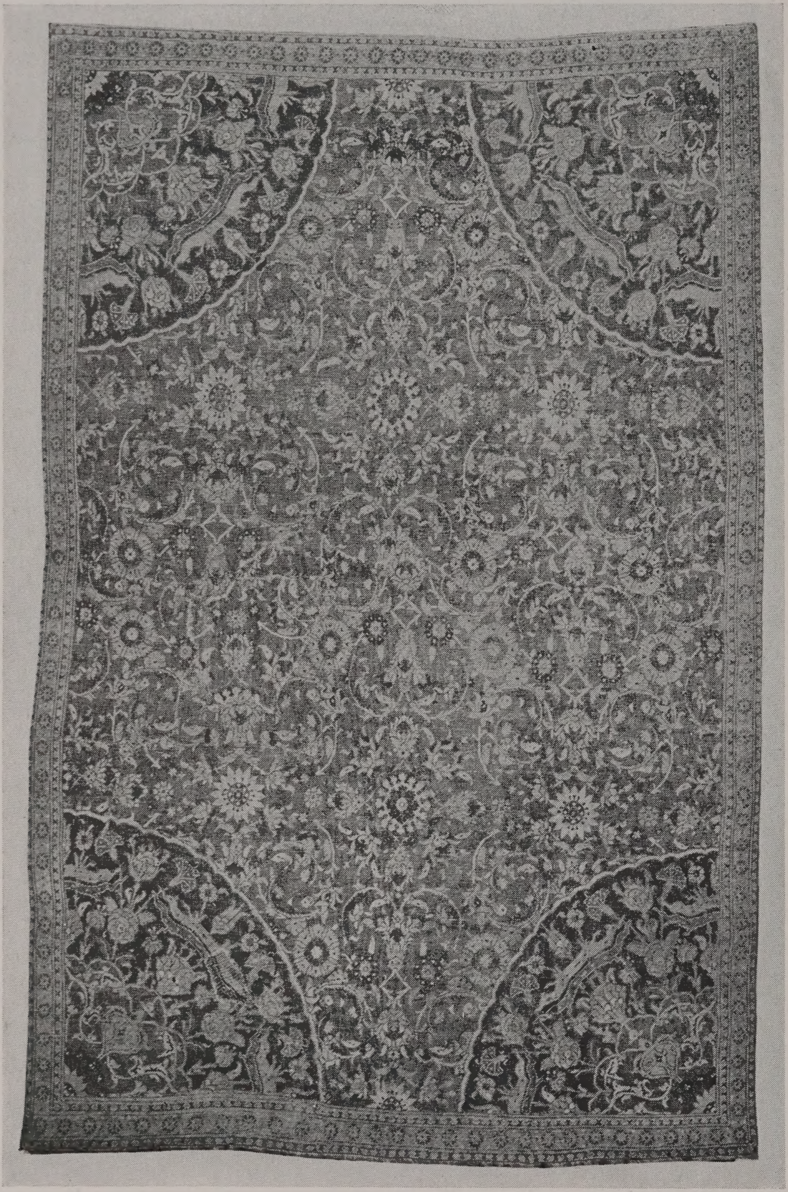


[NUMBER 1330]

1330. ISPAHAN RUG *Eastern Persia, circa 1625*
Field of old rose with a symmetrical allover design of pairs of unusually large lotus palmettes joined by scrolling creepers bearing particolored curved and fringed Herati leaves and smaller blossoms, in shades of peacock, royal blue and turquoise, pale yellow, gray, and olive; deep greenish blue border of lotus flowers in colors of the field joined upon a continuously scrolling vine, between delicate rose and gray floral guards. Small repairs.

Length 11 feet 3 inches; width 5 feet 4 inches

[See illustration]

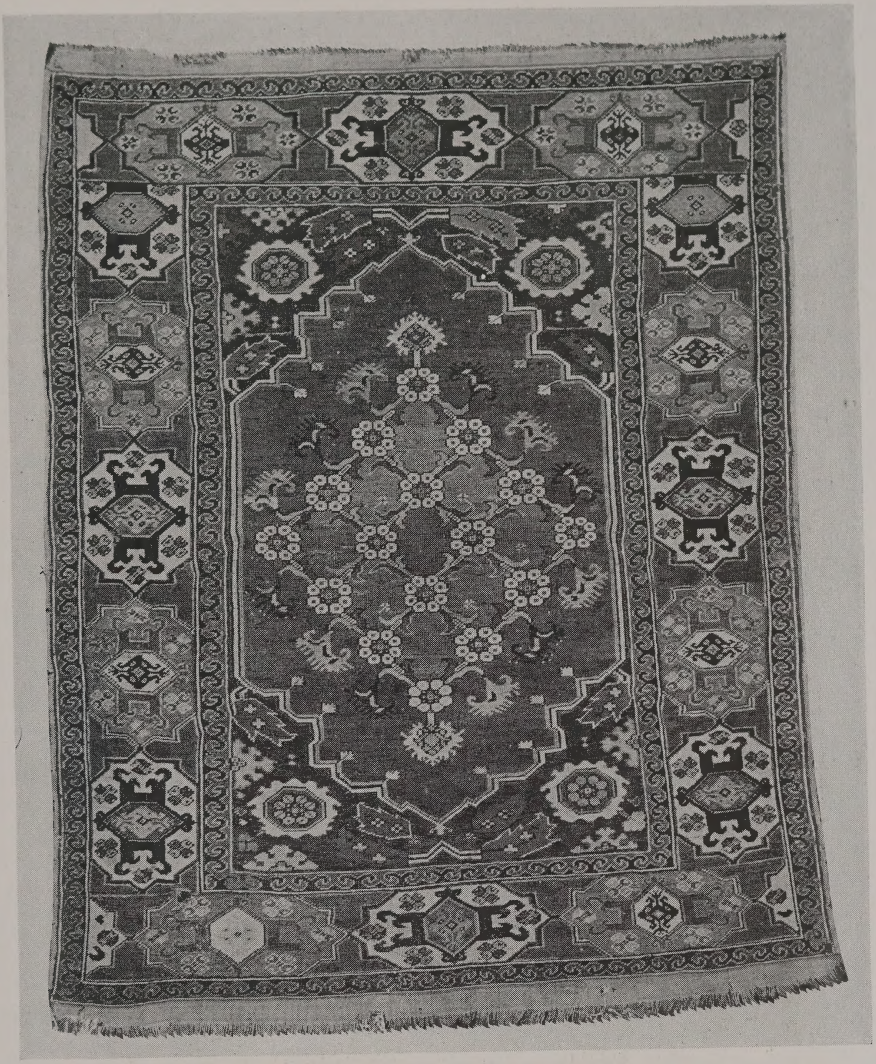


[NUMBER 1331]

1331. IMPERIAL TURKISH ('DAMASCUS') RUG *XVI Century*

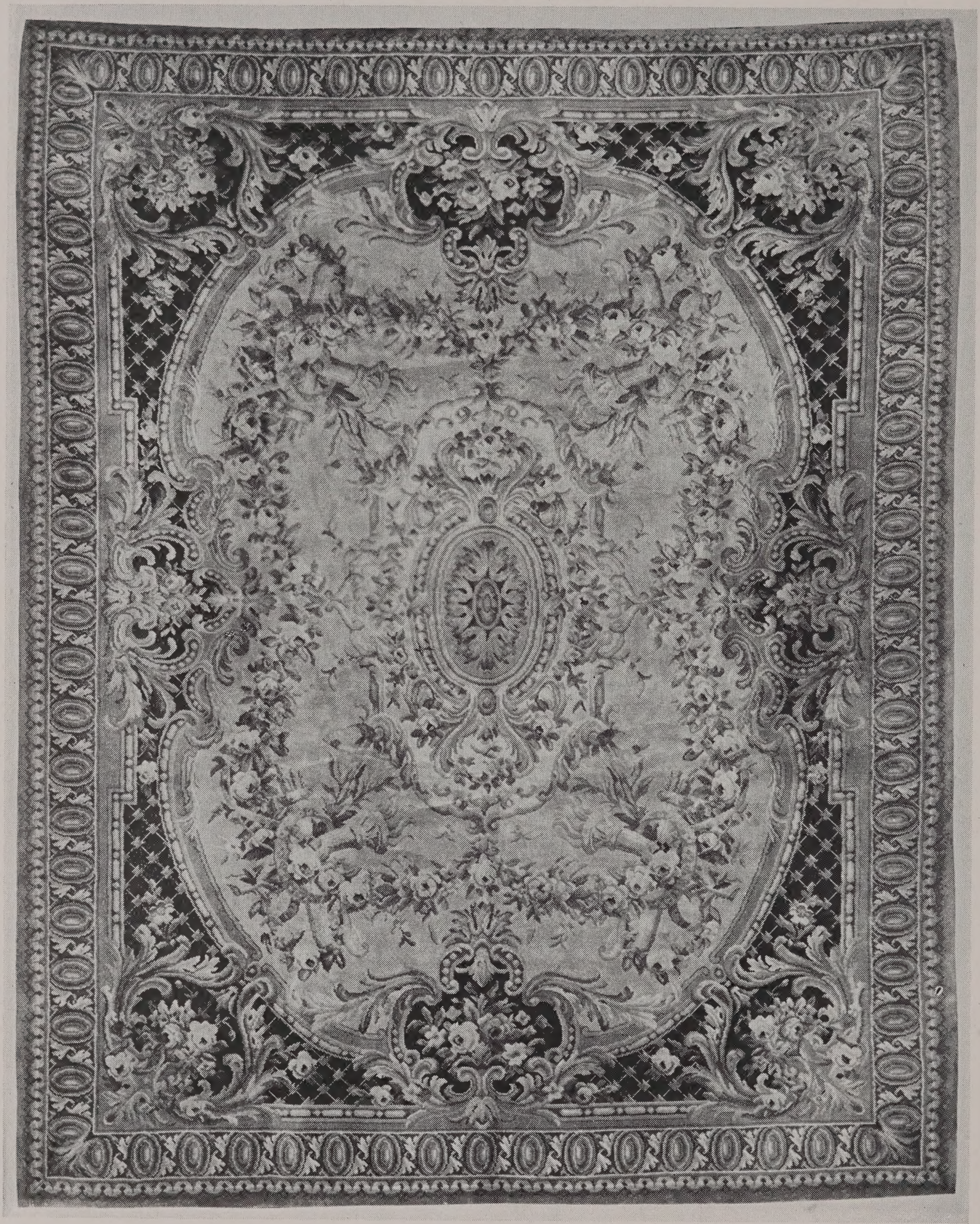
Field of rose red, with an allover design in apple green, fawn and sky blue, of lotus and peony blossoms and curling green Herati fronds, upon a delicate trellis of creepers; at the corners are four bluish green quarter-medallions centred in rose, with stiff radially disposed stems of carnations, 'Rhodian' lilies, and other flowers in colors of the field, overlaid by pairs of dragon-like cloud bands; narrow rosetted pistache green border with sky blue and rose reciprocal guards. Repaired. *Length* 8 *feet* 11 *inches; width* 5 *feet* 8 *inches*

Note: For the type of rug, see note to catalogue number 755.



[NUMBER 1332]

1332. Asia Minor 'Seven Mountains' Rug *XVI-XVII Century*
Rug of so-called 'Transylvania' type, the hexagonal *sang de boeuf* field with peacock blue spandrels patterned with blossoms, centring a fawn lozenge medallion formed of interlinked white jasmine rosettes; *sang de boeuf* border with the characteristic 'Seven Mountains' design of chains of stellate cartouches.
Length 5 feet; width 3 feet 10 inches



[NUMBER 1333]

1333. SAVONNERIE CARPET

Cartouche-shaped fawn field with midnight blue trellised spandrels occupied by cartouches of pink roses and other blossoms, the field centred by a pastel-colored patera with a double garland of swags of pink roses, the outermost supporting four trophies of crossed torch and quiver hung by sky blue bowknots; border with a chain of leafy cabochons. Close heavy pile.

Length 15 *feet; width* 11 *feet* 9 *inches*

[See illustration]

1334. KULAH PRAYER RUG *Circa* 1800

Plain gray mihrab beneath a stepped arch with jade green spandrels diapered with blossoms and a figured brown frieze; broad dotted apple green border woven at intervals with carnation clusters. Small repairs.

Length 4 *feet* 5 *inches; width* 3 *feet* 5 *inches*

1335. LADIK PRAYER RUG *Circa* 1830

Plain blood red mihrab, the three-pointed arch with a gray frieze patterned with angular floral motives; sky blue floral border with scarlet and blue vine guards. Repaired. *Length* 5 *feet* 10 *inches; width* 3 *feet* 7 *inches*

1336. TEKKE BOKHARA RUG

Wine red field woven with two rows of particolored camel's-foot octagons alternating with cruciform motives, within a border of spiked rosettes.

Length 4 *feet* 10 *inches; width* 3 *feet*

[END OF NINTH SESSION]

TENTH AND LAST SESSION

Saturday, May 3, 1941, at 2 p.m.

CATALOGUE NUMBERS 1337 TO 1456 INCLUSIVE

SAXE, NYMPHENBURG, AND MINTON PORCELAINS

1337. PAIR SAXE PORCELAIN FIGURINES OF CHILDREN *Circa* 1760
Figure of a little girl in a flowered white dress and turquoise bodice, holding a *cornemuse;* and boy in white coat, pink waistcoat, and yellow breeches, carrying a pannier of grapes on his back. *Heights* 4½ *and* 5¼ *inches*

1338. MEISSEN PORCELAIN STATUETTE *Circa* 1780
Figure of a man with tricorn and short blue coat, walking; carrying a lantern and a basket filled with bottles. *Height* 5½ *inches*

1339. SAXE PORCELAIN STATUETTE
Dancing figure of a bearded musician in fantastic feathered hat playing a guitar and rising from a tree stump. *Height* 7 *inches*

[See illustration]

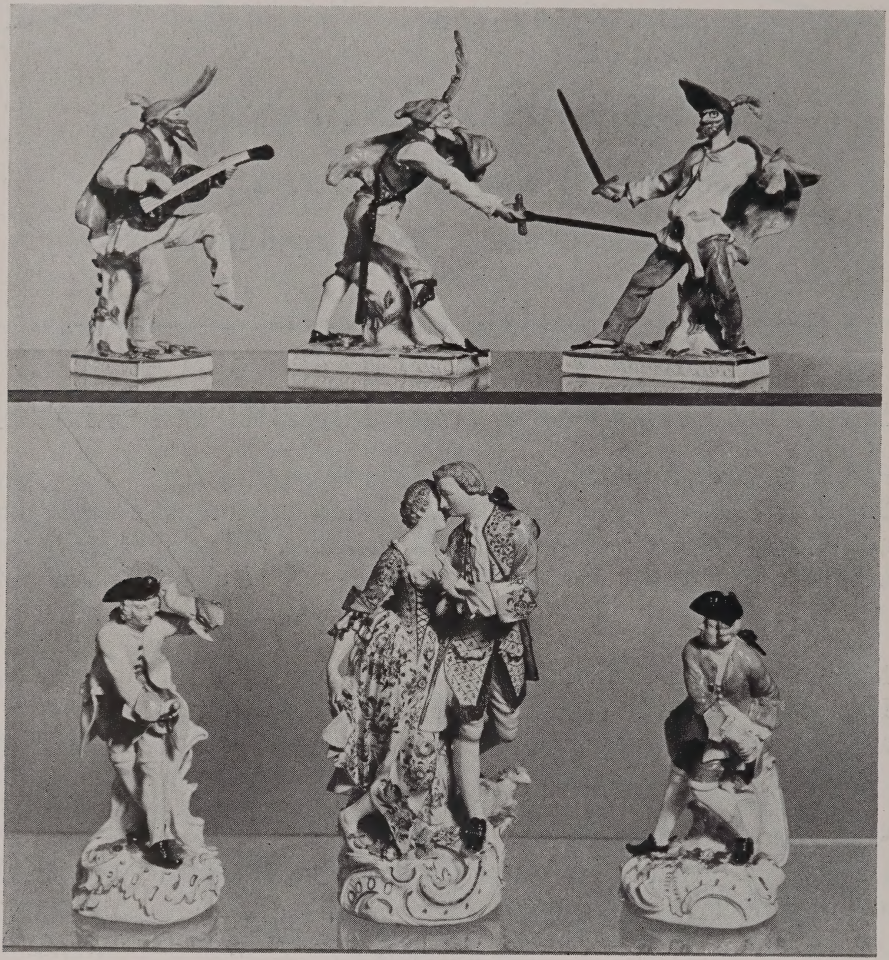
1340. PAIR SAXE FIGURES OF DUELISTS FROM THE COMMEDIA DELL' ARTE
Figures wearing fantastic masks, with flying mauve and turquoise cloaks, each brandishing a sword; oblong bases. *Heights* 6¾ *and* 8 *inches*

[See illustration]

1341. PAIR MEISSEN PORCELAIN STATUETTES *Circa* 1770
Figures of two youths, one in white doublet and pink waistcoat, the other in pink coat, white waistcoat, and green breeches, preparing to draw their swords in a duel; before blasted tree trunks terminating in rococo scrollwork tinted pink. One tree trunk imperfect. *Heights* 7½ *and* 8 *inches*

[See illustration]

Illustration of numbers 1339 *to* 1341, *inclusive, appears on the following page.*



[1341] [1342] [1341]

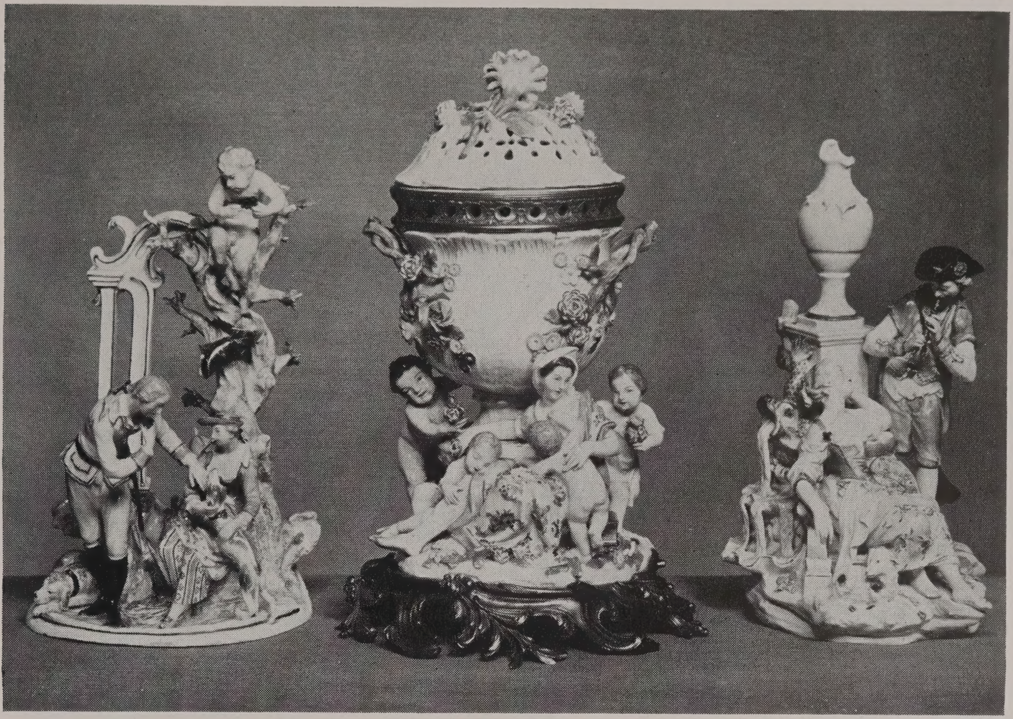
TOP ROW: NUMBERS 1339-1340-1340

1342. MEISSEN PORCELAIN GROUP *Circa* 1775
Figures of a youth and maiden in richly flowered costumes, embracing, a pet lamb between the feet of the *berger;* on rococo white and gold plinth.
Height 10½ *inches*

[See illustration]

1343. NYMPHENBURG PORCELAIN GROUP *Circa* 1760
Depicting a youth in pink-lined green cloak and gray breeches playing a flageolet to a shepherdess in plaid and flowered costume, seated, a pet lamb by her side, leaning against a statuary urn on plinth, at the side of which a dolphin spouts water into a shell basin; a tree trunk (imperfect) rising at the back. Some imperfections. *Height* 12½ *inches*

[See illustration]



[1345] [1344] [1343]

1344. MEISSEN PORCELAIN GROUP WITH COVERED URN, MOUNTED IN BRONZE DORÉ *Circa* 1750

Spirally fluted white porcelain urn with two green rustic branch handles incrusted with colorful flowers, with *ajouré* rocaille domed cover, also incrusted with a floral nosegay; around the base of the urn is the seated figure of a young girl in a flowered dress playing with four naked infants. Finely mounted in *bronze doré* of the period with an *ajouré* rim, pierced with chain motive, and a rococo leaf-scrolled base. Repaired. *Height* 15 *inches*

[See illustration]

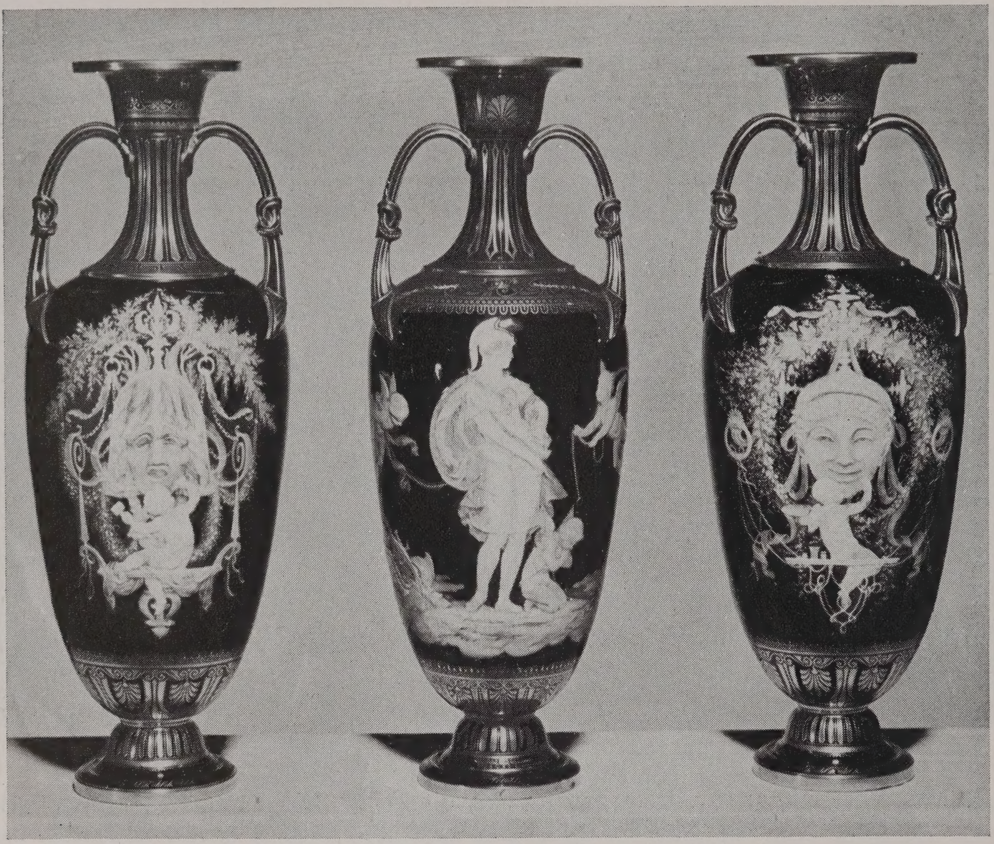
1345. LUDWIGSBURG PORCELAIN GROUP *Circa* 1760

Depicting a young huntsman in white doublet and yellow breeches, bowing to his mistress, who wears a striped skirt, apron and rose coat and is seated fondling his dog, at the foot of entwined twin trees linked to a rococo ruin; in the summit of the trees is perched an infant satyr playing Pan's pipes. *Height* 12 *inches*

[See illustration]

1346. PAIR MINTON PÂTE SUR PÂTE PORCELAIN URNS, BY L. SOLON *Dated* 1879

Ovoid amphora with spirally twisted handles springing from a mask; glazed olive green with *bas relief* decoration in white *pâte* depicting a frieze of amors approaching to draw water from a fountain, between collars of lambrequin ornament. Signed L. SOLON and dated '79. *Height* 17 *inches*



[1348] [1347] [1348]

1347. Pair Minton Pâte sur Pâte Porcelain Amphoras, by L. Solon
Two-handled vase simulating blue jasper, with gilded ornament, in the Greek style. Decorated in white cameo manner with nymphs and amors; signed L. SOLON. *Height 21¼ inches*

[See illustration of one]

1348. Pair Minton Pâte sur Pâte Porcelain Amphoras, by L. Solon
Slender two-handled ovoid vase with indigo blue glaze enriched with colors of gilded fluting and anthemion motives; white *pâte-sur-pâte* decoration in *bas relief*. Depicting a nymph making her toilet attended by amors, the reverse with *putti* painting festooned masks of Comedy and Tragedy, respectively. Signed. *Height 21¼ inches*

[See illustration]

SEVRES PORCELAIN

1349. SET OF SIX LOUIS XV SÈVRES DECORATED PORCELAIN TREMBLEUSE CUPS AND SAUCERS *Dated* 1770

Small bulbous cup with scrolled handle and cover with rose finial. In cream white porcelain, painted with floral sprigs and with gold-edged lapis blue bands enameled with nosegays of flowers. Date letter and decorator's mark L B, unidentified, underfoot.

1349A. PAIR LOUIS XV SÈVRES PORCELAIN VASES À EVENTAIL, PAINTED BY MICHEL *Dated* 1767

Fan-shaped valanced vase with similarly shaped *ajouré* porcelain plinth, in white porcelain delicately painted with amors and trophies of Love with doves amid clouds, within frameworks of apple green and gold ribbon motive, the bases in harmony with the above. Date letter and decorator's mark underfoot. *Height* 7½ *inches*

From Arnold Seligmann, Paris

[See illustration on page facing page 186]

1350. LOUIS XV SÈVRES TURQUOISE BLUE PORCELAIN COMMODE-SHAPED JARDINIERE PAINTED BY MORIN *Circa* 1760

In the form of a serpentine *bombé* commode with white and gold acanthus-scrolled handles and C-scrolled feet; glazed turquoise blue and gilded with a wreath of flowers on reverse and, upon the front, formal borders enclosing an oblong panel depicting three fishermen hauling in a net, exquisitely painted by Morin. Unmarked. *Length* 10 *inches*

Collection of the Hon. Massey Mainwaring

From E. M. Hodgkins, Paris

[See illustration]

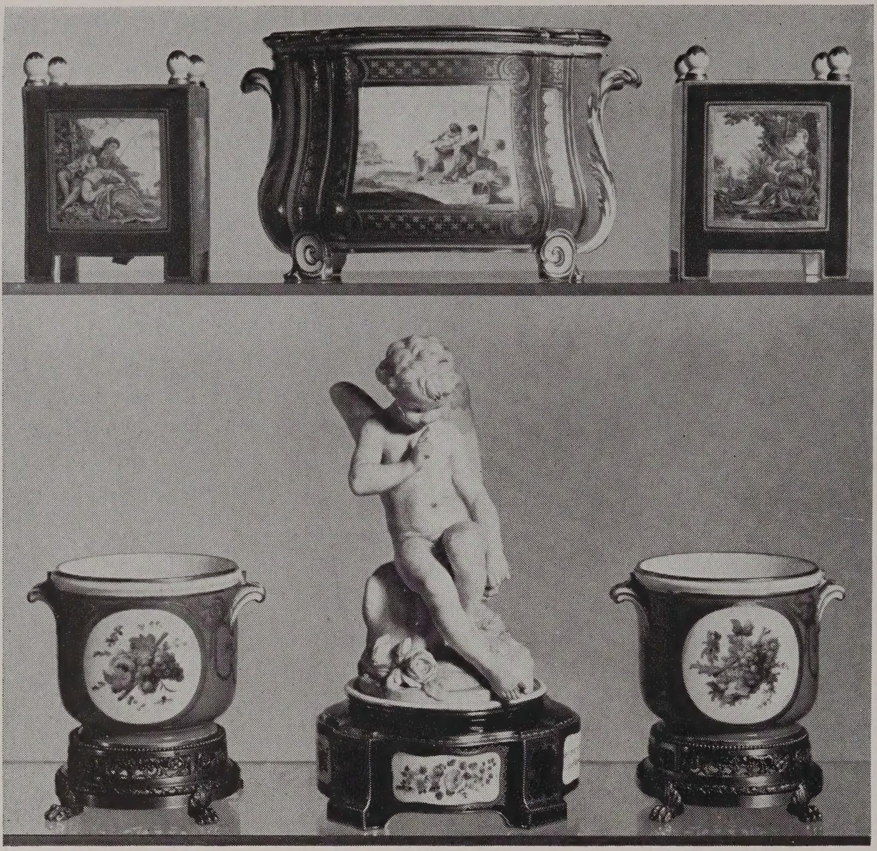
1351. PAIR LOUIS XVI SÈVRES TURQUOISE BLUE PORCELAIN CACHEPOTS PAINTED BY FOURÉ *Dated* 1786

Cylindrical flowerpot with small white and gold leaf-scrolled handles and invested with a turquoise blue glaze decorated in gold with festooned leaf scrollings; two circular reserve medallions painted with clusters of flowers, fruit, and grapes, by Fouré. Date letter and decorator's mark underfoot. Mounted on *ajouré* bases of *bronze doré*. *Total height* 6 *inches*

Collection of William Salomon, New York, 1923

[See illustration]

Illustration of 1349*a appears facing page* 186; *of numbers* 1350 *and* 1351 *on page* 452.



[1351] [1352] [1351]

TOP ROW: NUMBERS 1353-1350-1353

1352. Louis XV Sèvres Bisque Group Modeled by Falconet, on Bleu du Roi Porcelain Base *Dated* 1760

Seated figure of a winged amor, his finger carried to his lips, on a rocky base strewn with quiver and flowers; on round *bleu du roi* and gold plinth of the period with three painted floral reserves, the fourth inscribed:

"Qui que tu sois, voici ton maitre
Il l'est, le fut, ou le doit etre"

Date mark underfoot. *Height* 11¾ *inches*

From E. M. Hodgkins, Paris

See Bourgeois and Lechevallier-Chevignard, *Le Biscuit de Sèvres,* n.d., fig. 36

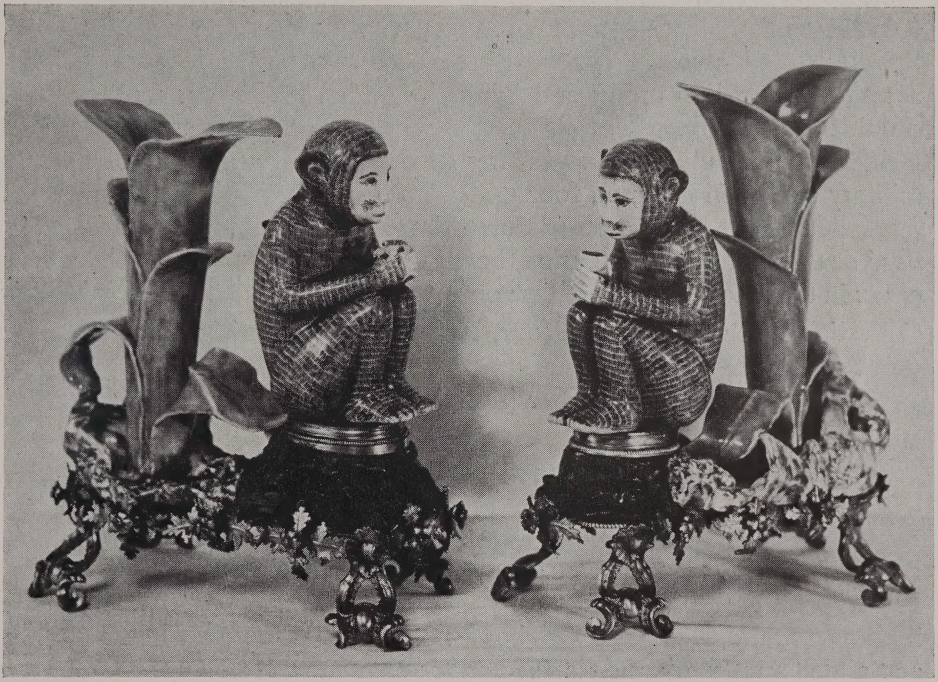
[See illustration]

1353. PAIR LOUIS XV SÈVRES BLEU DU ROI PORCELAIN 'ORANGE TUB' JARDINIERES PAINTED BY DODIN *Dated* 1771

Square flowerpot with four white and gold knob finials, glazed *bleu du roi* edged with gold, the sides exquisitely painted with pastorals and rural landscapes animated with figures. Date letter, and decorator's mark K, underfoot. Have painted metal liners. *Height* 5½ *inches*

From Jacques Seligmann, Paris

[See illustration]



[NUMBER 1354]

1354. PAIR LOUIS XV CHANTILLY PORCELAIN GROUPS MOUNTED IN BRONZE DORÉ *XVIII Century*

Each representing a turquoise blue figure of a cat in human form, one holding a flower and the other a goblet, seated before an amaranth green trumpet-shaped flower growing from a rocky aubergine base; mounted on a *bronze doré* plinth wrought with rococo flowers and C-scrolls. *Heights* 9½ *and* 10 *inches*

From Arnold Seligmann, Rey & Co., Inc., New York, 1930

[See illustration]

1355. LOUIS XV SÈVRES DECORATED PORCELAIN CABARET *Dated* 1768
Comprising a chocolate pot, creamer, covered bowl, and saucer. Reserved with a series of garlanded cartouches enclosing wreaths of roses in a speckled gold ground studded with lapis blue, between blue and gold bands. Date letter and decorator's mark underfoot.

1356. PAIR LOUIS XV SÈVRES BLEU DU ROI AND GOLD PORCELAIN TWO-HANDLED VASES AND COVERS, PAINTED BY VINCENT *Circa* 1760
Spirally fluted inverted pyriform vase with two gilded leaf-scrolled handles springing from lion masks and joined by gilded leaf swags molded upon the shoulder; glazed deep *bleu du roi* and white, the flutings and collar gadroons picked out with gilding, and further decorated with a nosegay of flowers and military trophy in gold; on four gilded lion-paw feet and incurvate base. Date marks: Crossed Ls, and 2000 (decorator's mark). On beautifully chiseled *bronze doré* square plinth of the period, beaded and wrought with panels of leaf *rinceaux* in the manner of Salembier; on four elephant feet. *Total height* 18 *inches*

Collection of the Earl of Balfour, K.G., O.M., Whittinghame, East Lothian, Scotland

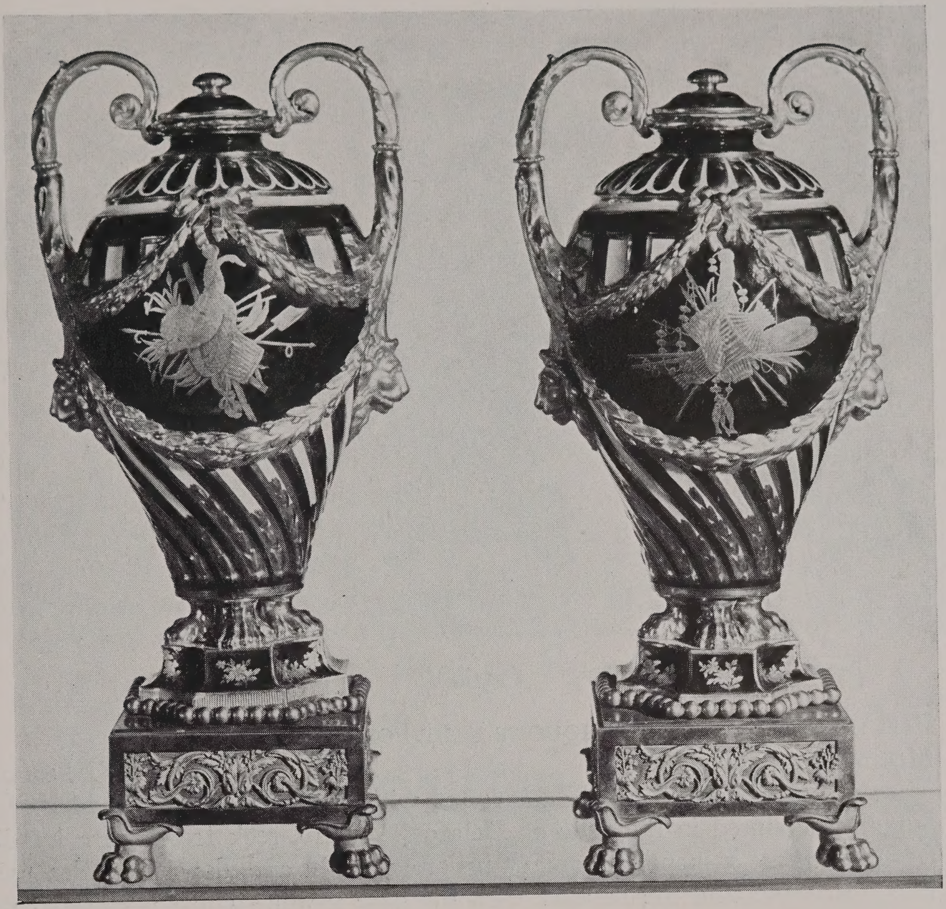
[See illustration]

1357. LOUIS XV SÈVRES ROSE POMPADOUR AND VERT POMME PORCELAIN DISH PAINTED BY FRITSCH *Dated* 1758
Scalloped round deep plate with border of *rose du Barry* edged with apple green and gilded scrollwork, the reserved centre painted with an amor blowing a trumpet upon a cloud with doves. Date letter and decorator's mark underfoot. *Diameter* 9 *inches*

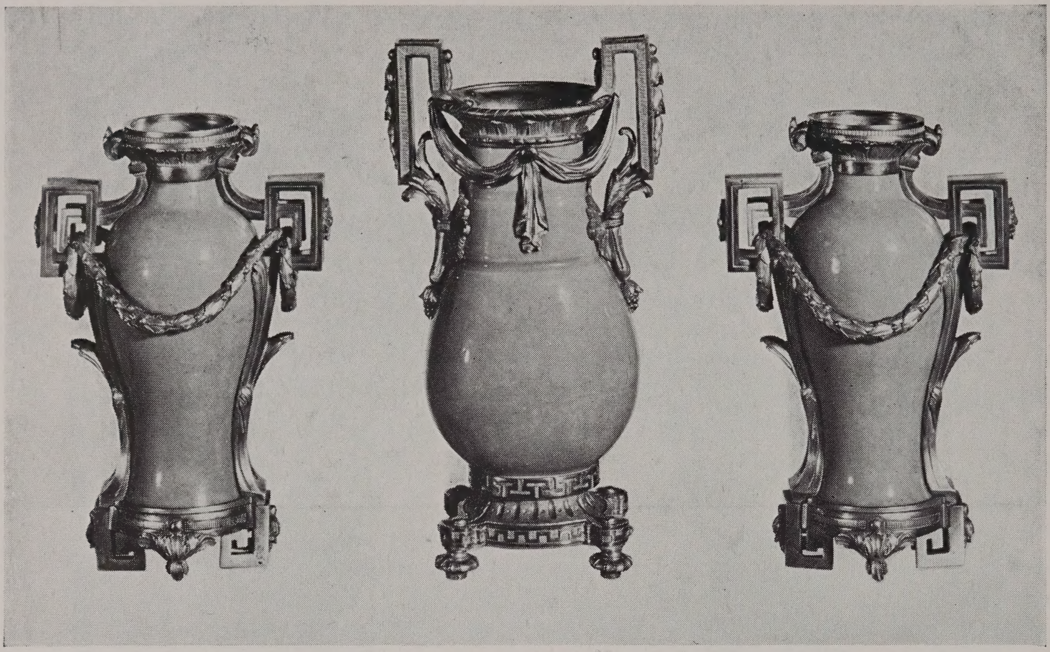
From J. Rochelle Thomas, London

1358. PAIR LOUIS XV SÈVRES DECORATED PORCELAIN POTPOURRI VASES *Circa* 1765
Small ovoid vase on spreading foot, perforated around the shoulder and the cover. Painted with groups of flowers in colors in a white ground, a band of blue and gold lattice ornament around the upper part. Crossed Ls marked underfoot. *Height* 7¾ *inches*

[See illustration on page 195]



[NUMBER 1356]



[1359] [1360] [1359]

1359. **Pair Louis XVI Sèvres Turquoise Blue Porcelain Vases Mounted in Bronze Doré** *XVIII Century*

Vase of inverted baluster form, invested with an allover turquoise blue glaze. Superbly mounted in the style of Delafosse, with Greek fret-pattern handles, from which are suspended laurel swags and wreaths and, down the sides, palm-like ribs connecting the handles with the base mount, which is chiseled with acanthus clusters, and has Greek-fret base; the mouth chiseled with a frieze of plantain leaves. *Height 10½ inches*

From Jacques Seligmann, Paris

[See illustration]

1360. **Louis XV Sèvres Turquoise Blue Porcelain Vase Mounted in Bronze Doré** *XVIII Century*

Soft paste vase of slightly compressed bulbous form, with indented horizontal ribs encircling the neck; invested with a beautiful turquoise blue glaze. The splendid mounts of gilded bronze in the style of Delafosse, somewhat in the spirit of the preceding pair of vases, consist of Greek-fret square loop handles chiseled with acanthus plaquettes and laurel swags, from which depend drapery swags; the base mount is chiseled with fillets of key-fret ornament, and has four gadrooned stump feet. *Height 14¾ inches*

From Jacques Seligmann, Paris

[See illustration]

1361. PAIR LOUIS XVI SÈVRES PORCELAIN RAFRAICHISSOIRS *XVIII Century*
Decorated with sky blue borders, *piqué* with dots and outlined in gold, and garlands of hand-painted roses and forget-me-nots entwining a mauve and gold band, the sides with roundels enclosing nosegays; gold-decorated branch handles. *Height* 8 *inches*

Collection of Charles Mannheim

From Arnold Seligmann, Paris

Described and illustrated in Georges Vogt, *La Porcelaine,* 1893, p. 261

1361A. PAIR LOUIS XVI SÈVRES PORCELAIN RAFRAICHISSOIRS *XVIII Century*
Similar to the preceding.

Collection of Charles Mannheim

From Arnold Seligmann, Paris

Described and illustrated in Georges Vogt, *La Porcelaine,* 1893, p. 261

1362. LOUIS XV SÈVRES TURQUOISE BLUE PORCELAIN PYRIFORM VASE *Circa* 1765
Inverted pear-shaped vase with flaring foot and bifurcate leaf-scrolled neck stippled with gilding; glazed turquoise blue with two quatrefoil reserves charmingly painted with groups of pheasant, partridge and other game birds. Mark: Ls and 3. *Height* 9 *inches*

Collection of the Earl of Balfour, London, 1929

From J. Rochelle Thomas, London

[See illustration facing page 198]

1363. PAIR LOUIS XV SÈVRES TURQUOISE BLUE PORCELAIN PYRIFORM VASES
PAINTED BY CARDIN *Dated* 1763
Type of the preceding, with two quatrefoil-shaped reserves superbly painted with figures of two lovers in a rural setting with sheep and goats, the reverse with a trophy of pastoral motives and flowers hung from a bowknot. Date letter and decorator's mark underfoot. On chiseled *bronze doré* bases.
Total height 9¼ *inches*

[See illustration facing page 198]

1364. LOUIS XVI SÈVRES DECORATED BLEU DU ROI PORCELAIN GARNITURE
PAINTED BY MORIN *Circa* 1770

Consisting of a pair of vases and one slightly larger, standing on gilded bronze square bases with claw feet; each show four raised panels painted by Morin, with military encampments, depicting soldiers playing cards, drinking, and being entertained by women, also wreaths and clusters of flowers depending from ribbon knots. The panels have white grounds with gilded borders, framed in swags of oak leaves and linked together and suspended by white cords from the white and gold fluted neck. The main body of the vase is deep blue, socle and rim embellished with white beading and guilloche motive, the covers with fir-cone finial. *Heights* 17¾ *and* 20¾ *inches*

Collection of Alfred de Rothschild, London, 1887

Collection of Almina, Countess of Carnarvon, London, 1925

From Arnold Seligmann, Paris

[See color plate]

1365. PAIR LOUIS XV SÈVRES DECORATED BLEU DU ROI PORCELAIN JARDINIERES
PAINTED BY EVANS *Dated* 1764

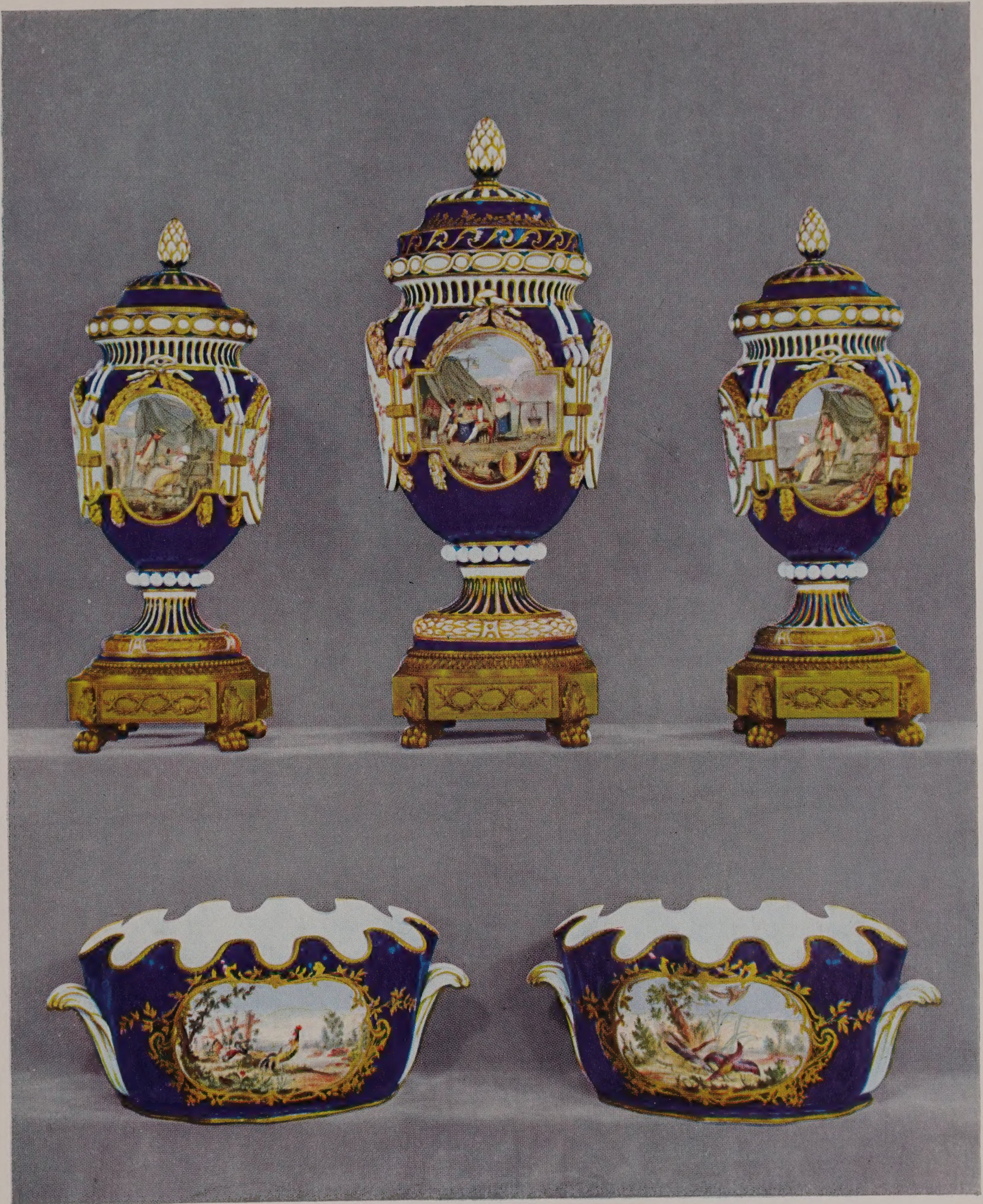
Fluted oval vessel with incurved scalloped rim and two acanthus handles. Superbly painted in colors with groups of game and domestic fowl in landscape settings in oval reserves with gilded rocaille foliage and trellis borders, in a deep blue ground. The handles white and gold, the rims finished with a serrated gold filet. Date mark underfoot, also the *épée* rebus of the artist. *Length* 12 *inches*

Collection Paul Reinach, Paris

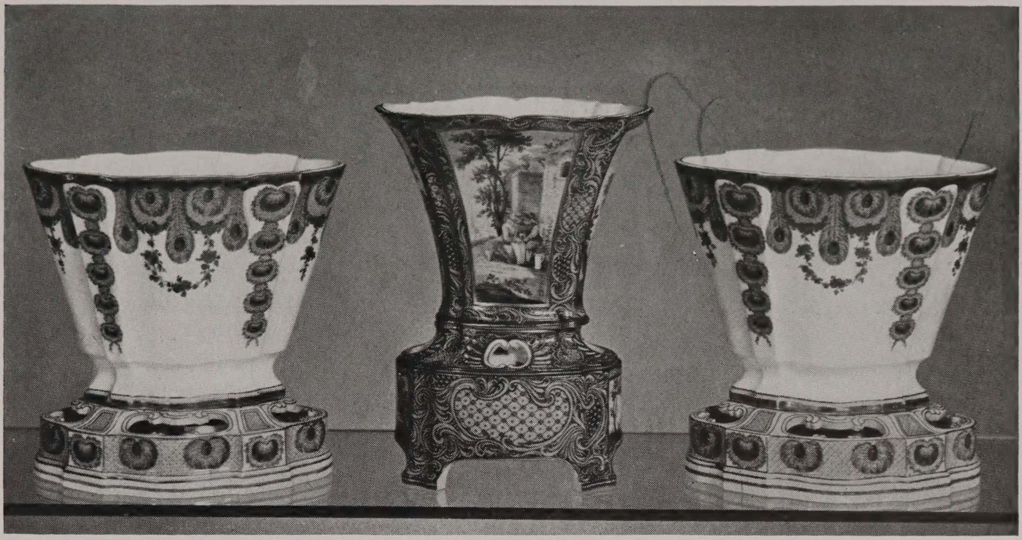
Illustrated in Georges Bal, *Anciennes Porcelaines, Vincennes et Sèvres,* p. 15

From Jacques Seligmann, Paris

[See color plate]



LOUIS XVI SÈVRES PORCELAIN GARNITURE PAINTED BY MORIN
LOUIS XV SÈVRES PORCELAIN JARDINIERES PAINTED BY EVANS



[1367] [1366] [1367]

1366. LOUIS XV SÈVRES ROSE POMPADOUR AND BLUE PORCELAIN VASE À EVENTAIL *Circa* 1760

Comprising a fan-shaped vase and oval porcelain plinth, with ground in *rose Pompadour* superbly enameled in blue with latticed rococo cartouches and diapered scrollwork, forming a brilliant background for the six painted reserves —three on the body and three on the base—depicting rural and seaside landscapes with old mills, towers, and bridges, the central panel with figures of a peasant and his wife drinking outside an inn. Unmarked. *Height* 8¾ *inches*

Collection of the Marquess of Lincolnshire

From Arnold Seligmann, Paris

Exposition de la Porcelaine Française de 1673-1914, Pavillon de Marsan, Palais du Louvre, Paris

[See illustration]

1367. PAIR LOUIS XV SÈVRES DECORATED PORCELAIN VASES À EVENTAIL PAINTED BY THÉVENET PÈRE *Dated* 1761

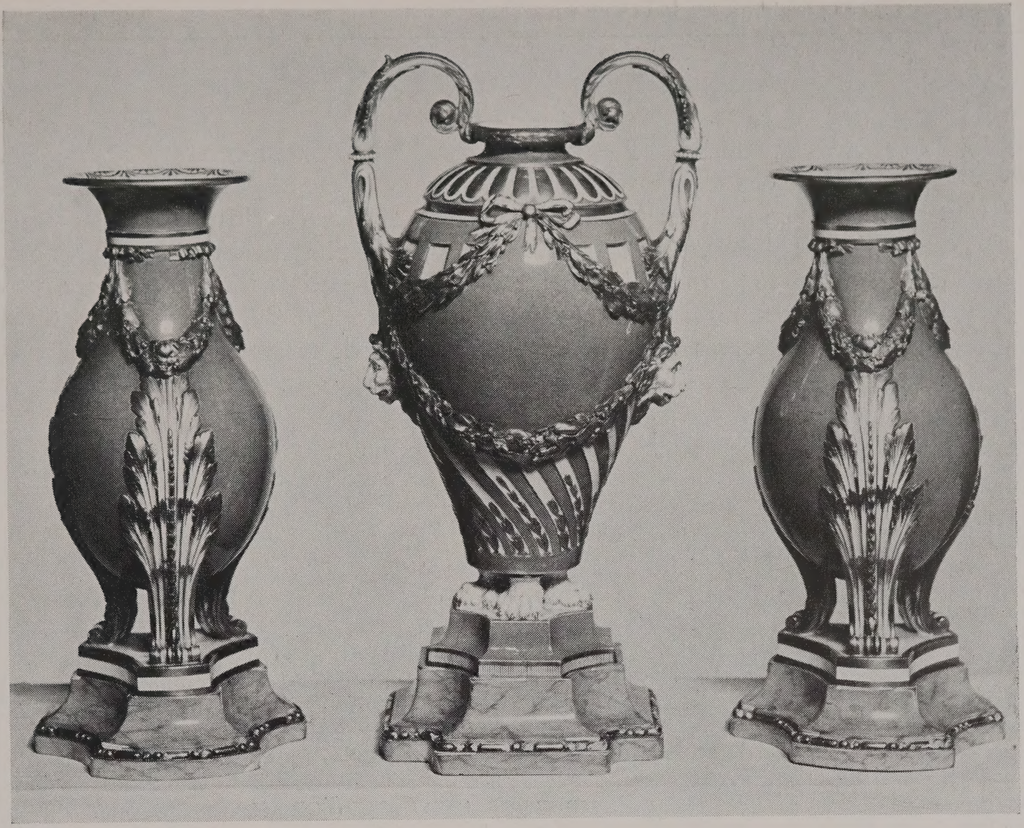
Valanced fan-shaped vase with *ajouré* shaped oval stand to match, in creamy white porcelain skillfully decorated with a valance of peacock feather lappets and four pendent strings of garlanded shell cartouches enameled in rose, blue, green and gilding, the bases with harmonizing decoration in a crosshatched blue ground. One base repaired. Date letter and decorator's mark underfoot. *Height* 7½ *inches*

[See illustration]

1368. LOUIS XVI SÈVRES VERT POMME AND GOLD PORCELAIN GARNITURE *Circa* 1770
Comprising: a pair of bulbous vases supported on three white and gold acanthus-scrolled legs and having gilded swags of oak leaves depending upon a circlet around the neck; a two-handled ovoid vase, slightly larger, with white and gold loop handles, from which depend gilded swags of laurel leaves and lion masks, the lower part spiral fluted. One vase is marked underfoot with the intials of the decorator, Le Guay. Surmounting wood plinths simulating marble.
Heights with stands 14 *and* 17 *inches*

Collection of Viscountess Harcourt, London
From Arnold Seligmann, Paris

[See illustration]



[NUMBER 1368]

1369. LOUIS XVI SÈVRES ROSE POMPADOUR AND GOLD PORCELAIN DESSERT SERVICE *Dated* 1785

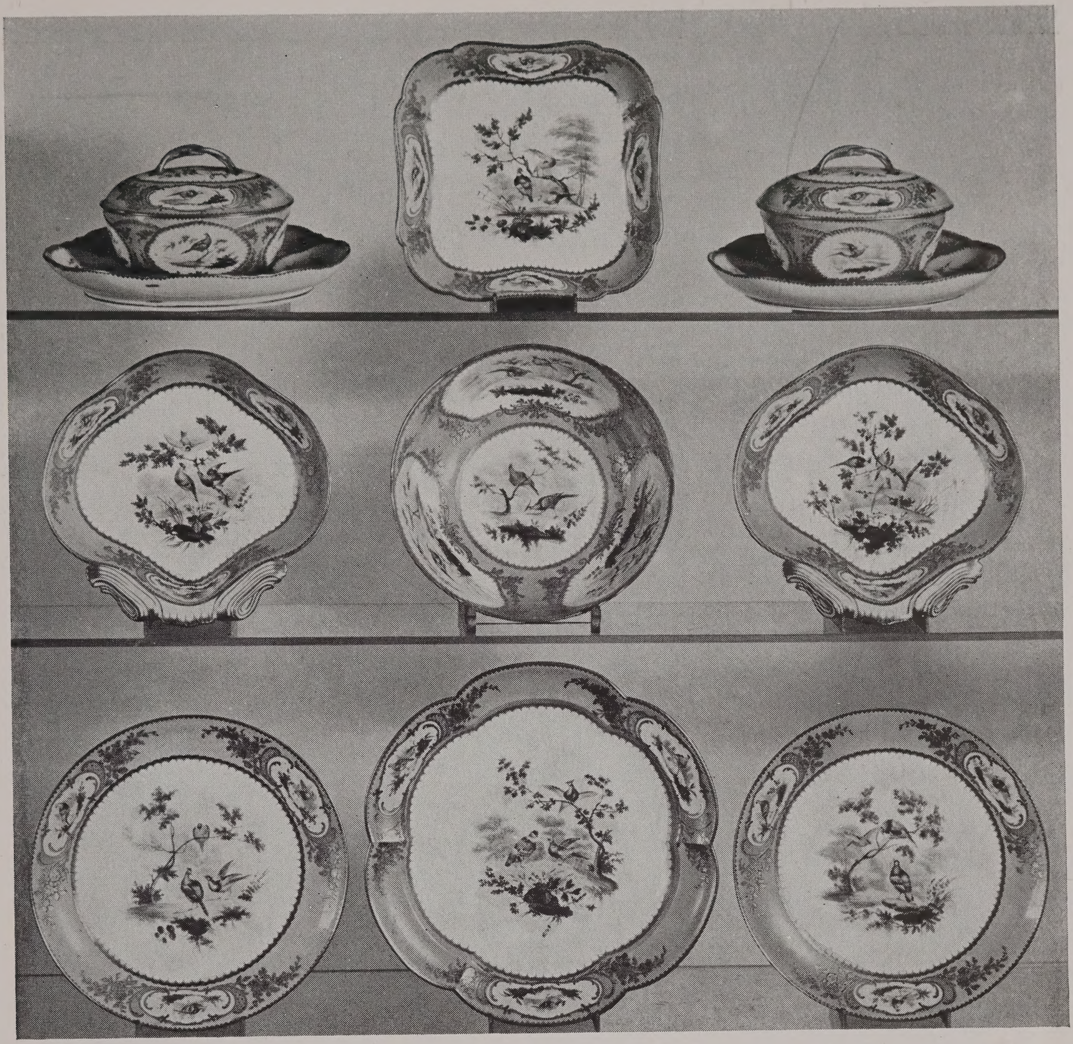
Comprising circular scalloped platter, pair of slightly smaller circular dishes, pair of shell dishes, pair of square dishes, oval platter, covered sauce boat on stand (repaired), and thirteen plates. Handpainted with colorful groups of birds in their natural habitats of varied foliage and flowers; *rose-pompadour* border with reserves enclosed with gold floral decoration. Date mark: 1785; pair of sauceboats with early mark of 1754.

[See illustration of part]

1369A. LOUIS XVI SÈVRES ROSE POMPADOUR AND GOLD PORCELAIN DESSERT SERVICE *Dated* 1785

Design of the preceding. Comprising pair of circular scalloped platters, pair of shell dishes, pair of square dishes, oval platter, covered sauce-boat on stand (repaired), and twelve plates. Date mark 1785; sauce boat with early mark of 1754.

[See illustration of part]



[NUMBERS 1369 AND 1369A]

MARBLE AND TERRA COTTA SCULPTURES

ETIENNE MAURICE FALCONET

FRENCH: 1715-1791

[MARBLE STATUETTE]

1370. *BAIGNEUSE ACCROUPIE.* Nude figure of a girl seated on a drapery which is spread on the ground. She gazes down on a heap of roses at her side and holds in her right hand the sling of a quiver, which is also filled with roses. Surmounting molded rectangular plinth of white and soft green marble.

Height with plinth 15 *inches*

Companion to the following
From Arnold Seligman, Paris

[See photogravure illustration]

ETIENNE MAURICE FALCONET

FRENCH: 1715-1791

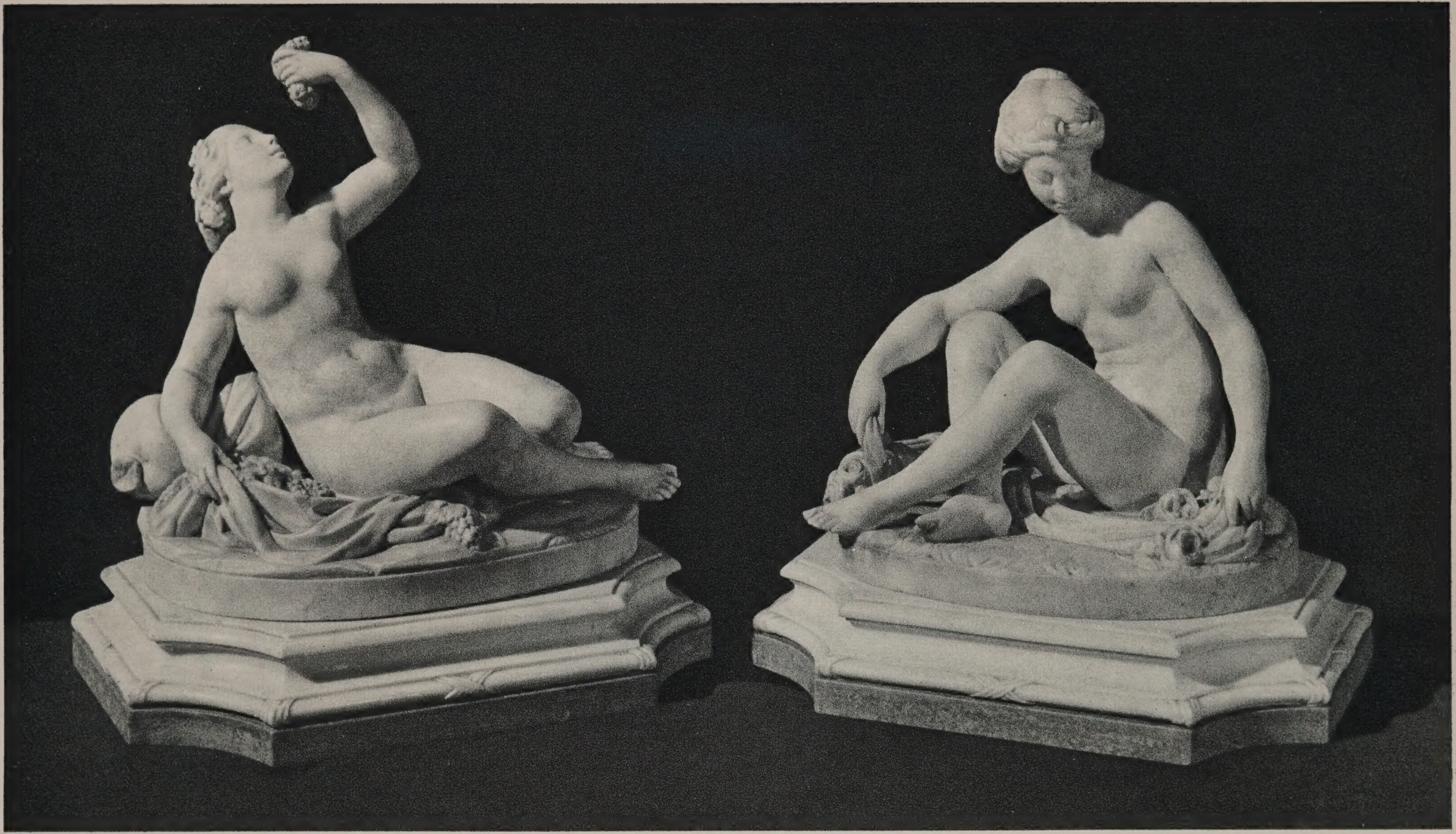
[MARBLE STATUETTE]

1371. *BAIGNEUSE AVEC RAISINS.* Nude female figure reclining on a drapery which is pread on the ground, her right elbow resting on a wine skin. She holds in her left hand, raised above her face, a bunch of grapes; her right hand gathers a fold of drapery at her side, in which are plucked grapes. Surmounting molded rectangular plinth of white and soft green marble.

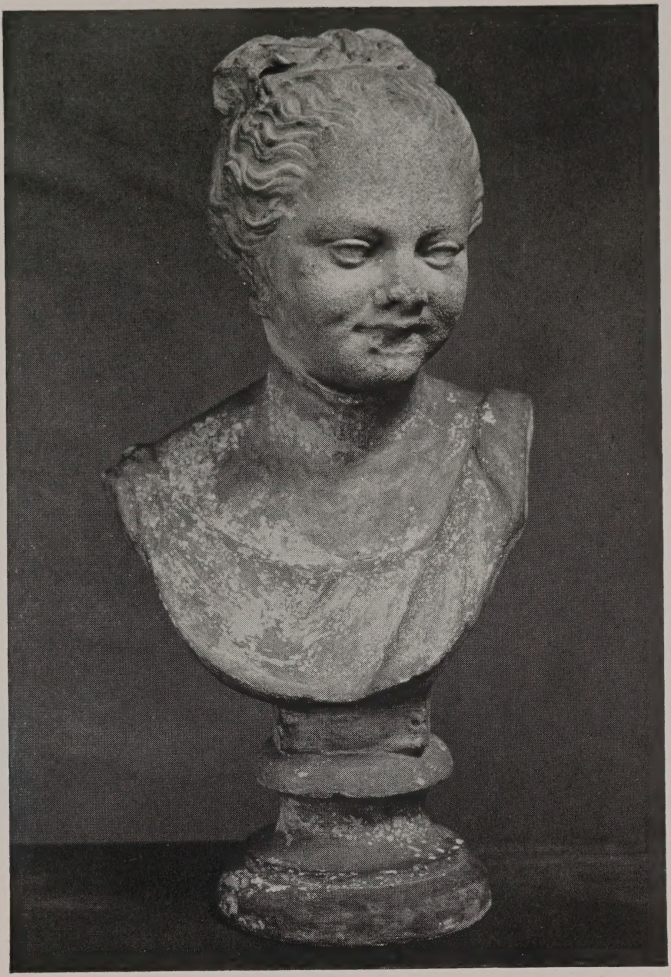
Height with plinth 15 *inches*

Companion to the preceding
From Arnold Seligmann, Paris

[See photogravure illustration]



Baigneuse Accroupie and *Baigneuse avec Raisins*
Marble Figures *by* Etienne Maurice Falconet

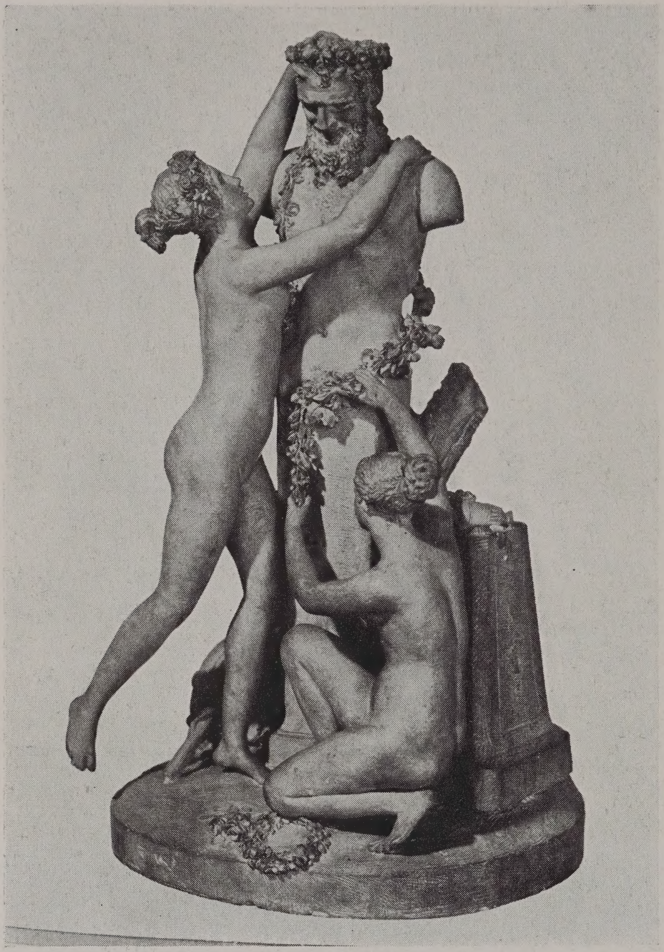


[NUMBER 1372]

FRENCH SCHOOL
XVIII CENTURY
[LIMESTONE BUST]

1372. *JEUNE FILLE.* Her gaze directed slightly to the right, her hair gathered into a knot on top of her head. Surmounting round socle. Repaired. *Height* 21 *inches*
From Arnold Seligmann, Paris

[See illustration]



[NUMBER 1373]

JOSEPH CHARLES MARIN

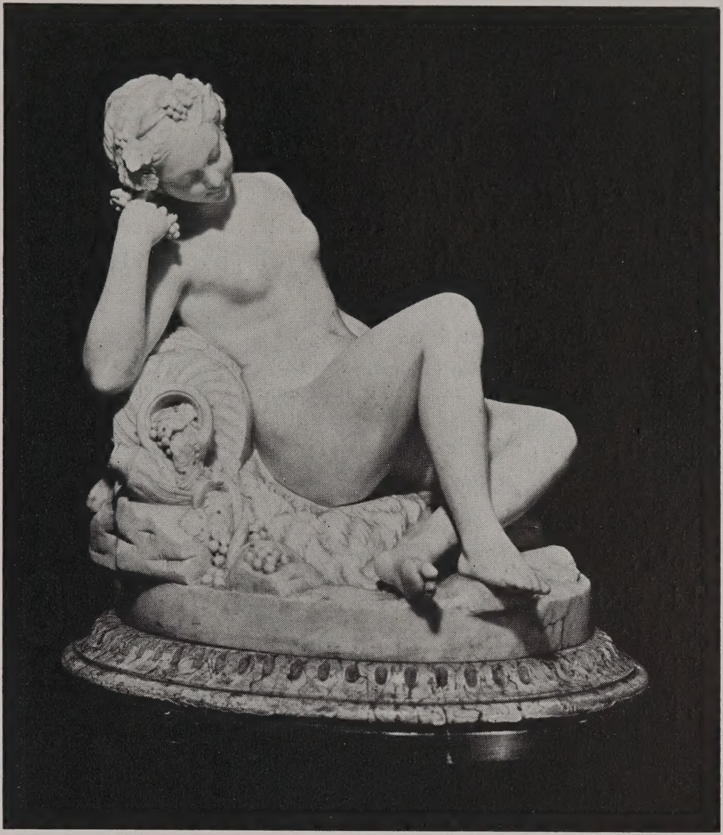
FRENCH: 1759-1834

[TERRA COTTA GROUP]

1373. *DEUX NYMPHES ORNANT UNE STATUE D'HYMEN.* Two nude nymphs, one standing and one kneeling, decorating with a garland and wreath of flowers a terminal statue of the god Hymen. At the side of the statue is a truncated triangular column on which rests a ewer and grapes, while at the back is a tree stump, against which are resting and hanging a reed pipe, a staff, a tambourine, and piles of grapes. *Height* 18 *inches*

From Jacques Seligmann, Paris

[See illustration]



[NUMBER 1374]

ETIENNE MAURICE FALCONET

FRENCH: 1715-1791

[MARBLE STATUETTE]

1374. *BACCHANTE.* Nude figure of a girl reclining asleep against an overturned jar filled with grapes and over which is slung a lion's pelt. She holds in her left hand a tambourine and supports her drooping head on her right hand; her plaited hair is bound with a wreath of grapevine. Has marbleized wood plinth. *Height 12¼ inches*

From Arnold Seligmann, Paris

[See illustration]

JEAN ANTOINE HOUDON

FRENCH: 1741-1828

[PLASTER BUST]

1375. *UNE FILLETTE INCONNUE.* A chubby cheeked little girl, her head half turned to the left, wearing décolleté dress with flounced shoulders. Surmounting molded circular socle. Signed: HOUDON, *f.* and with the partially legible date 177.... *Height* 19½ *inches*

> *Note:* Georges Giacometti, commenting on this bust, remarks as follows: "In the appendix to vol. III of my work *Le Sculpture, J. A. Houdon et Son Epoque* (p. 322) will be found a report which I had occasion to make on a plaster of this same portrait of a little girl which, in my opinion, should occupy the first place among these various examples, as it is an original plaster. At the time of the study which I made of it, it was in the collection of the dealer Guérault."

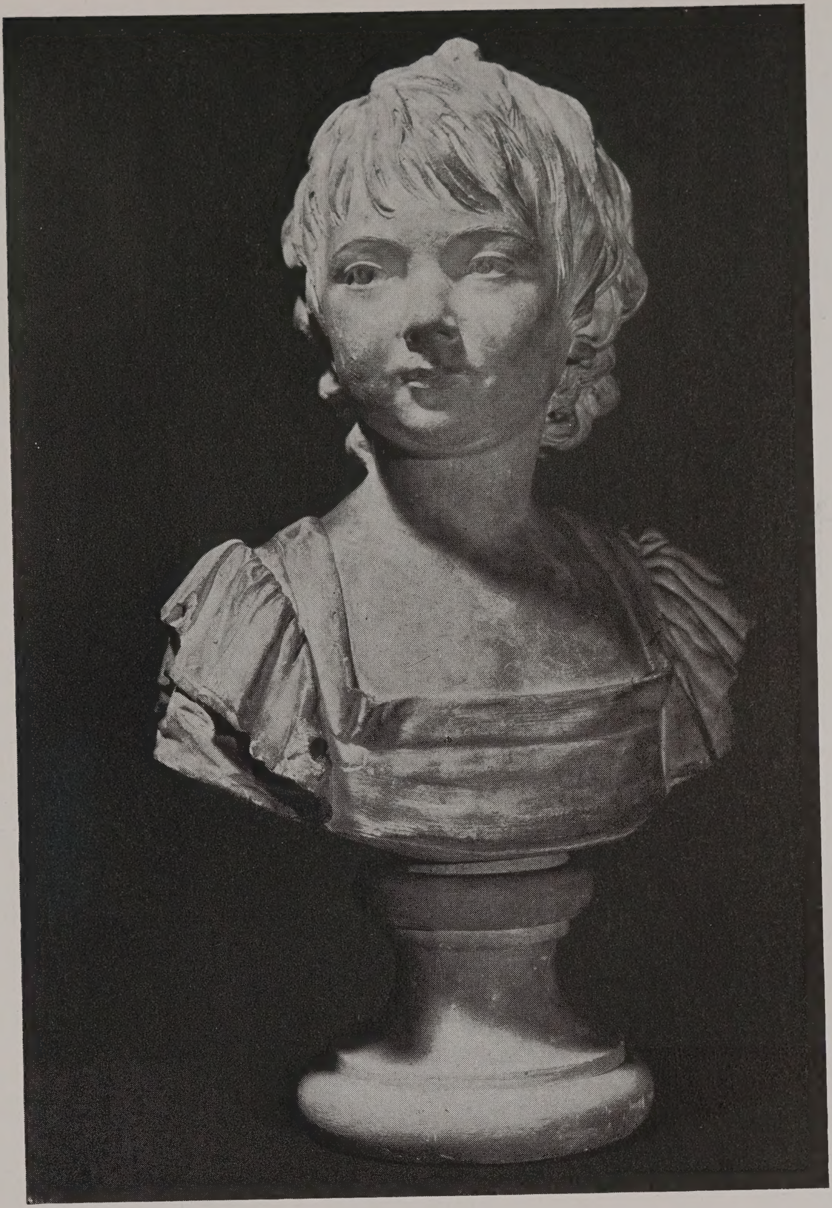
Collection Guérault, Paris

From Arnold Seligmann, Paris

Described in Georges Giacometti, *Le Sculpture, J. A. Houdon et Son Epoque,* Paris, 1918-19, vol. III, p. 322

Described in Georges Giacometti, *La Vie et L'Oeuvre de J. A. Houdon,* Paris, 1929, pp. 203-4

[See illustration]



[NUMBER 1375]

CLAUDE MICHEL [CLODION]

FRENCH: 1738-1814

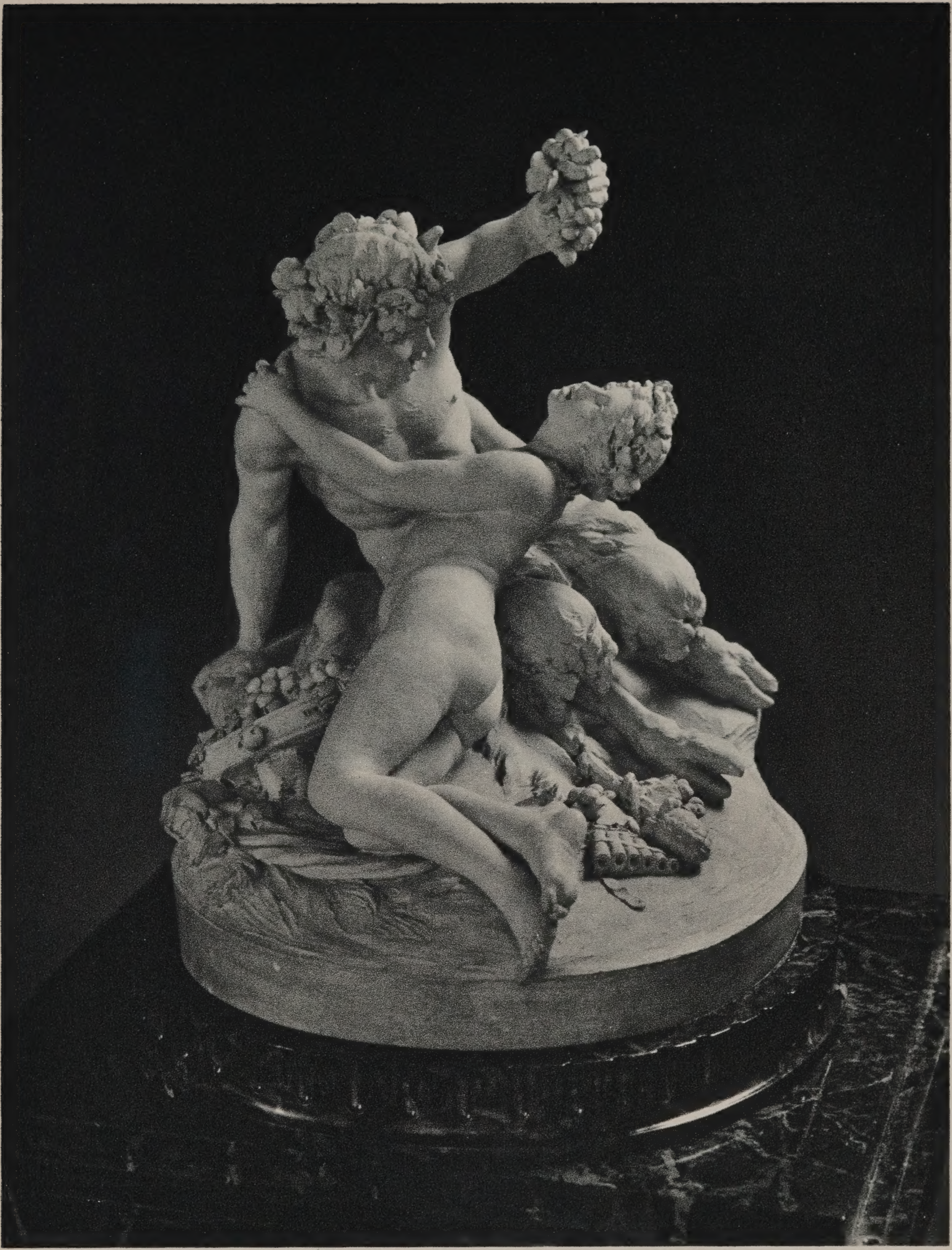
[TERRA COTTA GROUP]

1376. *NYMPHE ET SATYRE.* Satyr seated on a hillock, his pipes and staff lying on the ground near his cloven hoofs; he holds a bunch of grapes above the expectant, upturned face of a nude nymph who lies across his knees, her arms embracing him. Signed and dated CLODION, 1775. In square vitrine of chrome metal, glass, and *vert antique* marble. *Height 14½ inches*

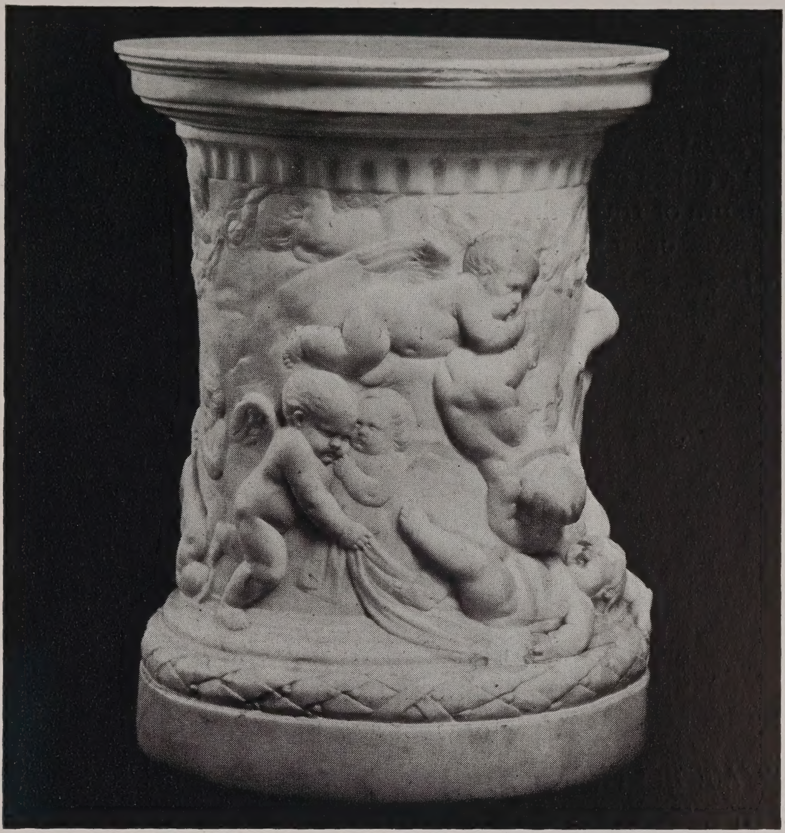
Note: This important group is the pendant of the group by Clodion in the Louvre, a satyr decorating a nymph with flowers, bequeathed by M. Bertelin.

Collection Leroy, Senneville, 1780
Collection Dubois (Paris silversmith), 1784
Vente Anonyme, Paris, 1785
Collection Bertelin, Paris
Collection Bertelin fils, Paris
Collection Raoul Cabany, Paris, 1925
From Arnold Seligmann, Rey & Co., Inc., New York, 1928
Recorded in H. Thirion, *Les Adam et Clodion,* Paris, 1885, p. 396
Described in Stanislas Lami, *Dictionnaire de Sculpteurs de L'Ecole Française au 18e Siècle* Paris, 1911, vol. II, p. 149

[See photogravure illustration]



Nymphe et Satyre by Clodion



[NUMBER 1377]

CLAUDE MICHEL [CLODION]

FRENCH: 1738-1814

[SCULPTURED STATUARY MARBLE PEDESTAL]

1377. *AMORINI.* Cylindrical pedestal with molded flaring capital sculptured in relief with a group of winged amors romping and tumbling, and holding garlands of flowers and fruits. *Height 9¾ inches*

Collection Raoul Cabany, Paris
From Arnold Seligmann, Paris

[See illustration]

CLAUDE MICHEL [CLODION]

FRENCH: 1738-1814

[TERRA COTTA GROUP]

1378. *LES TROIS GRACES.* Three nude female figures standing, facing inwards around a clump of rushes, supporting on their raised hands a *plateau* on which rests an urn of fruits; the figures stand upon a circular base incised with a band of guilloche ornament. With vitrine. *Height* 11⅛ *inches*

From Jacques Seligmann, Paris

[See illustration opposite]

CLAUDE CLAIR FRANCIN

FRENCH: 1702-1773

[MARBLE STATUE]

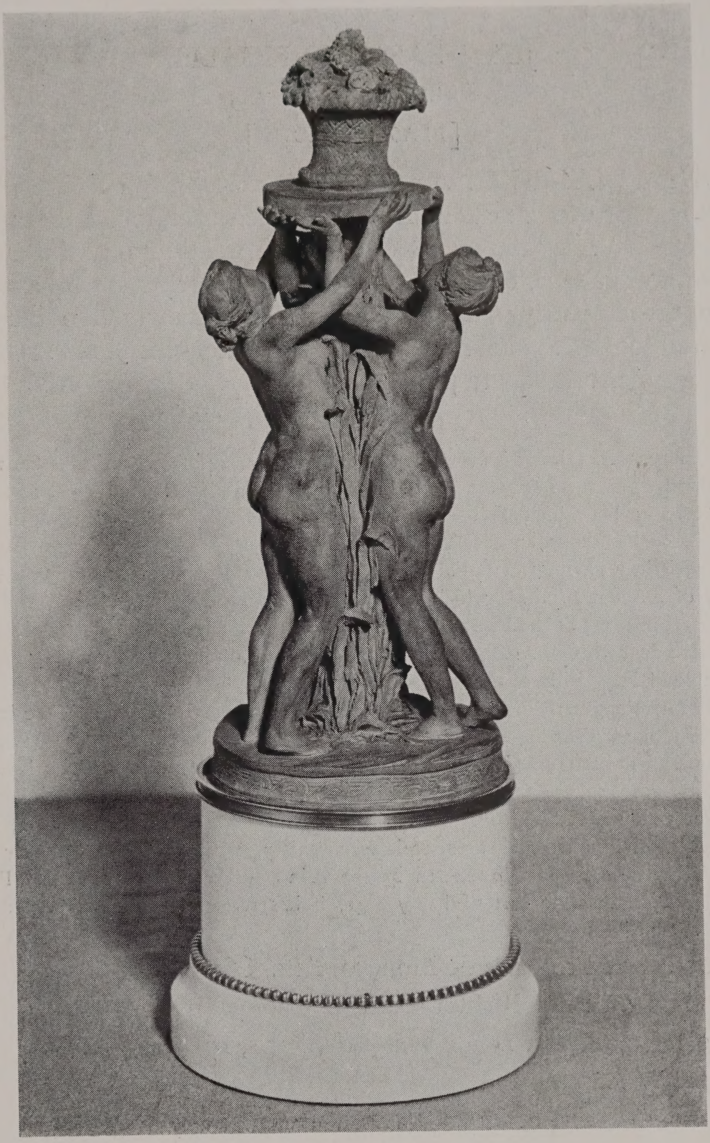
1379. *GANYMEDE.* Nude figure, standing on a rock and scantily covered with drapery, gazes down at the eagle at his side. Surmounting marbleized wood plinth. *Height 6 feet 4 inches*

Note: The work is referred to in Stanislas Lami, *Dictionnaire des Sculpteurs de L'Ecole Française au* 18 *Siècle* as follows (translation): "Ganymede, marble statue, was commissioned in 1743 by Controller-General Orry. Valued at 10,000 livres (Archives Nationales, OL 1921 A), the plaster model was exhibited at the Salon in 1745. As Françin died before completing the work for which he had received 8,500 livres, it was finished in 1777 by Nicolas François Dupré who received 1,500 livres for his work. Originally intended for the park at Versailles, it was given by the king to the comte de Maurepas who had it brought to his *château* at Pontchartrain, the statue eventually adorning the *château* of the Comte D'Havincourt."

An extract from a letter from the Comte D'Havincourt throws light on the more recent history of the statue, translation following: "The statue was in our château at Havincourt during the war. It was removed by the Germans to the Museum at Valenciennes, where it remained until after the Armistice, afterwards coming into possession of the museum at Cambrai, where I found it."

Collection of the Comte de Maurepas, Pontchartrain
Collection Comte d'Havincourt
Collection Comte L. d'Havincourt
From Arnold Seligmann, Paris

[See frontispiece of this catalogue]



[NUMBER 1378]

JEAN BAPTISTE PIGALLE

FRENCH: 1714-1785

[PLASTER GROUP]

1380. *L'AMOUR ET L'AMITIÉ.* A young woman seated on a tree stump, her flowing garment leaving one breast and her lower limbs revealed. She leans forward and caresses the figure of the infant Cupid who, standing on a fallen branch, gazes upward into her face, his right arm encircling her neck while at his feet lies a quiver of arrows partly concealed under a drapery, a wreath of blossoms reposing in the foreground. Signed and dated on the rocky base J. B. PIGALLE, 1758. Surmounting limestone square plinth with descriptive legend in French.

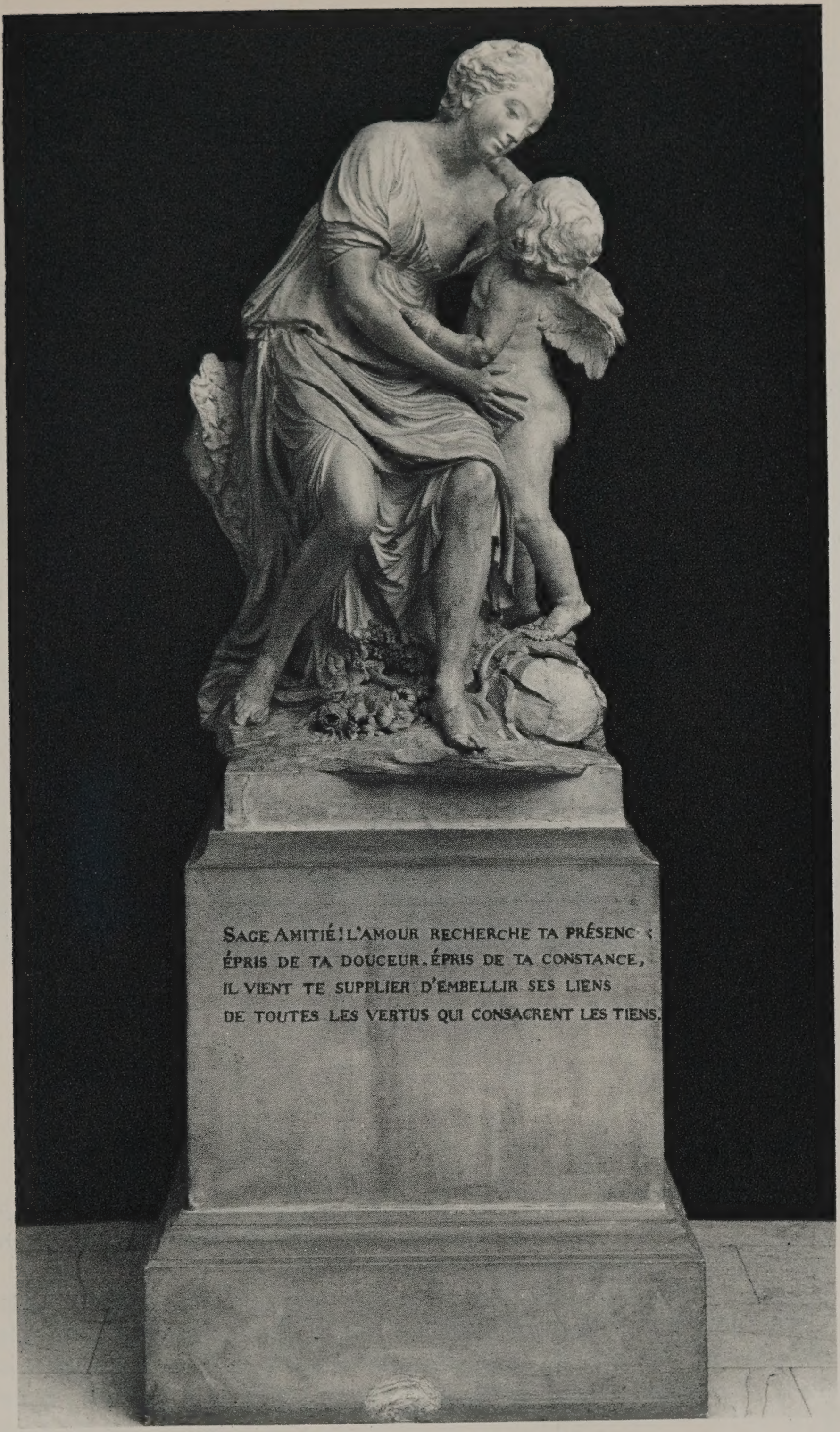
Height of statue 57 inches; of plinth 40½ inches

Note: The plaster is evidently the study for the marble group in the Louvre. In 1758, Madame de Pompadour posed to Jean Baptiste Pigalle for the principal figure in a group executed for her which she named *L'Amour et l'Amitié.* At the sale of her effects, Pigalle purchased the group and sold it in 1772 for 20,000 livres to the Prince de Condé, who placed it in a pavilion of latticework in the Palais Bourbon (now the garden of the Ministry of Foreign Affairs), which he named The Temple of Friendship. The Princesse de Monaco, mistress of the Prince de Condé, also desired a similar group for her garden at the Château de Betz, Oise. Consequently the Prince de Condé had the plaster group placed in a Temple of Friendship at the *château.*

There appeared in *L'Eclair,* November 2, 1905, the following: "We know the celebrated group by Pigalle, *L'Amour et l'Amitié,* in the eighteenth century room at the Louvre and which is half ruined by long exposure. Rescued for the Louvre too late, this marble group gives an imperfect idea of its charming model who was, as we know, Madame de Pompadour. A recent discovery will permit us, hereafter, to appreciate at its full value this *bijou* of Pigalle. The unique plaster of this group has been miraculously preserved in the Temple of Friendship erected by the Princesse de Monaco at Betz. Protected and even hidden under a sort of heavy cage, it has recently been uncovered and found in perfect state."

Collection of the Princesse de Monaco, Betz, Oise
Collection of Baron de Richter, Paris
See S. Rocheblave, *Jean Baptiste Pigalle,* Paris, 1919, p. 382
From Jacques Seligmann, Paris

[See photogravure illustration]


SAGE AMITIÉ ! L'AMOUR RECHERCHE TA PRÉSENCE ;
ÉPRIS DE TA DOUCEUR, ÉPRIS DE TA CONSTANCE,
IL VIENT TE SUPPLIER D'EMBELLIR SES LIENS
DE TOUTES LES VERTUS QUI CONSACRENT LES TIENS.

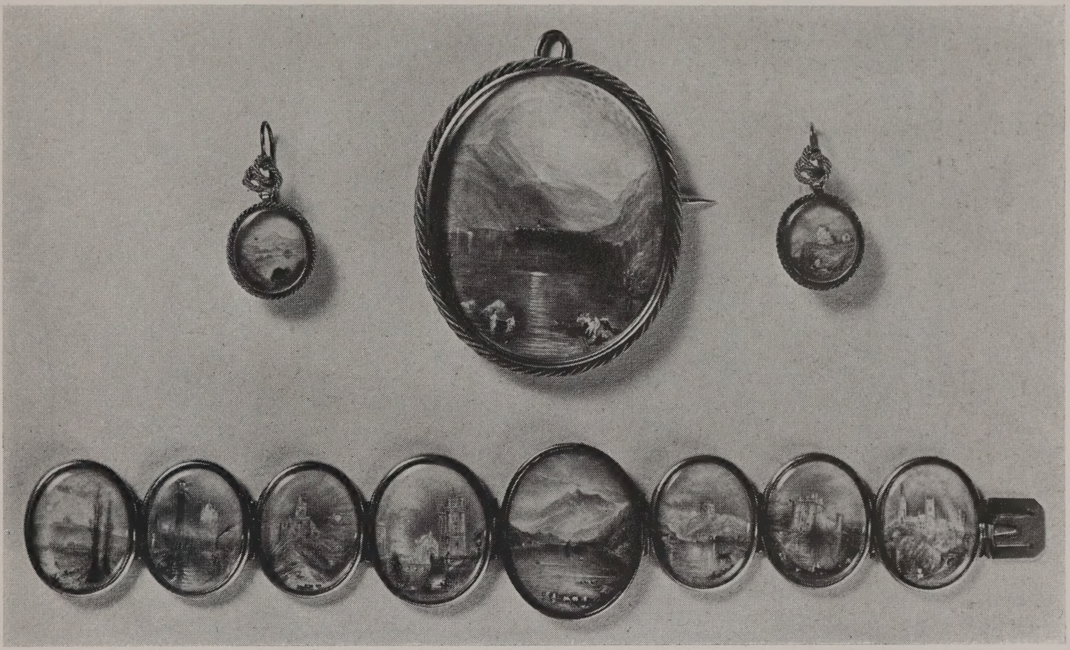
L'Amour et l'Amitié
By Jean Baptiste Pigalle

FRENCH FURNITURE AND DECORATIONS

1381. COLLECTION OF THIRTY-SEVEN WEDGWOOD JASPERWARE CAMEOS

Circa 1775-95

Mostly in blue and white jasperware, and depicting antique figure subjects. Some stamped WEDGWOOD and BENTLEY. [Lot.]



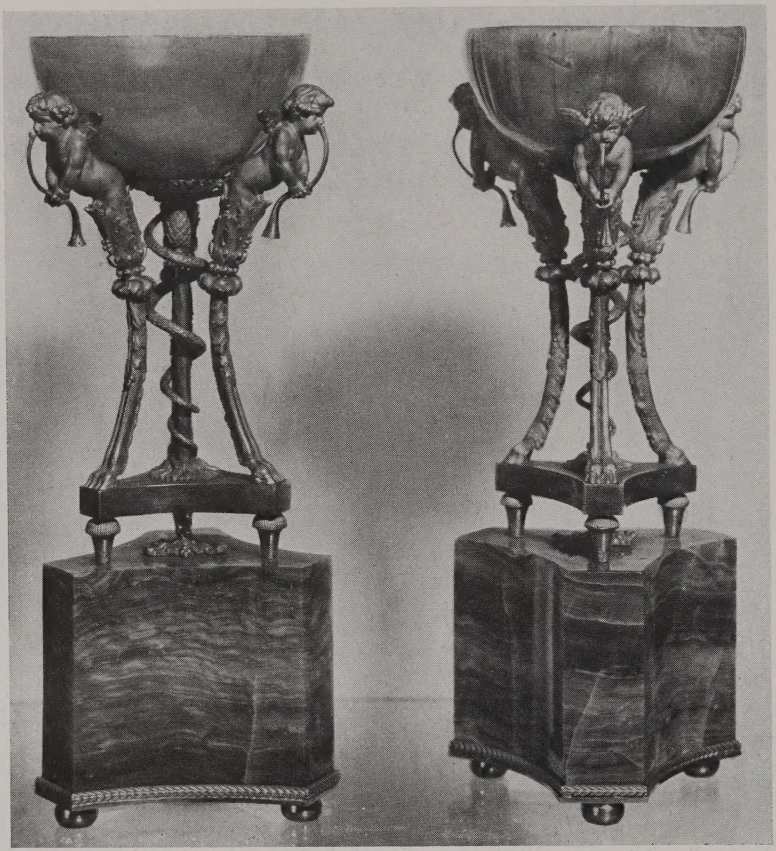
[NUMBER 1382]

1382. ELEVEN MINIATURE PAINTINGS IN GOUACHE, GOLD-MOUNTED TO FORM BRACELET, BROOCH, AND PAIR OF EARRINGS

Joseph Mallord William Turner, R.A., British: 1775-1851

Oval plaquettes delicately painted with mountain lakes and architectural views of Norham, Dunfermline, Brienne, Calais, Vincennes, and other cities before blue sunset skies. Eight mounted in gold engraved with captions and linked with hinges forming a bracelet, the end one a locket inset with a lock of hair; the large brooch plaquette and two small earring medallions encircled by spiraled filigree cabling. [Lot.]

[See illustration]



[NUMBER 1383]

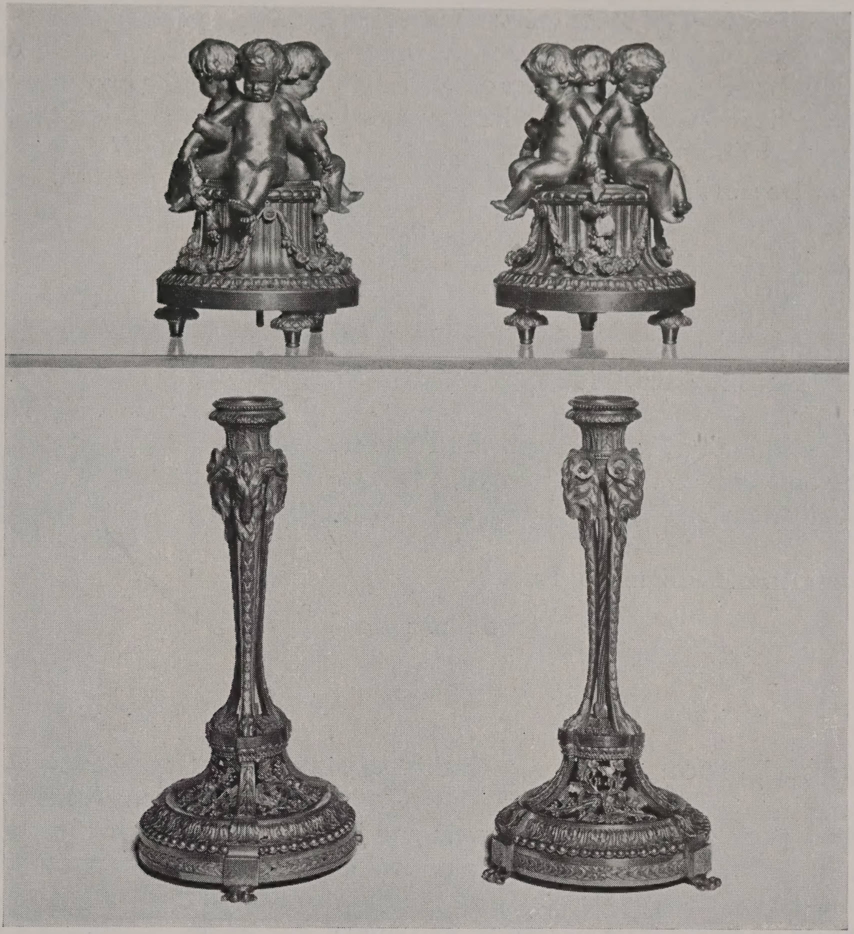
1383. Pair Louis XVI Agate Coupes, Mounted in Bronze Doré by Gouthière

French, XVIII Century

Round bowl in translucent smoky agate supported on an incurvate tripod of *bronze doré* exquisitely chiseled with sheathed cupids blowing horns, the central support entwined with a serpent; on incurvate trilateral plinth of striated brown agate, finished with a delicate laurel garland. *Height 9½ inches*

From Jacques Seligmann, Paris

[See illustration]



[NUMBERS 1384 AND 1385]

1384. PAIR LOUIS XVI BRONZE DORÉ FLAMBEAUX, ATTRIBUTED TO GOUTHIÈRE

French, XVIII Century

Candlestick formed of a triple ram's mask tripod supporting an urn and resting on a domed round *ajouré* base with three claw feet; the plinth or base superbly chiseled with panels of grapes and leaves and ribbon knots, fillets of acanthus, beading, and imbricated ornament, the sconce similarly decorated.

Height 11¼ *inches*

Collection of Sir Richard Wallace, Bart., Hertford House, London
From Jacques Seligmann, Paris

[See illustration]

1385. PAIR LOUIS XVI BRONZE DORÉ GROUPS OF AMORS *French, XVIII Century*
Composed of groups of three nude amors with arms linked, seated on fluted pedestals garlanded with swags of flowers, the amors holding branches of grapevine in their hands. The circular base chiseled with a band of leafage and supported on three peg-top feet. *Height* 7¾ *inches*
From Jacques Seligmann, Paris

[See illustration on the preceding page]

1386. PAIR LOUIS XV BRONZE DORÉ TABLE CANDELABRA, BY J. J. CAFFIERI
French, XVIII Century
In the form of a cluster of endive foliage curving into three branches and scrolling outwards on the foot forming a species of tripod; they terminate in rococo spirally fluted *bobêches* and enclose a spray of flowers, superbly chiseled.
Height 20½ *inches*
From Arnold Seligmann, Paris

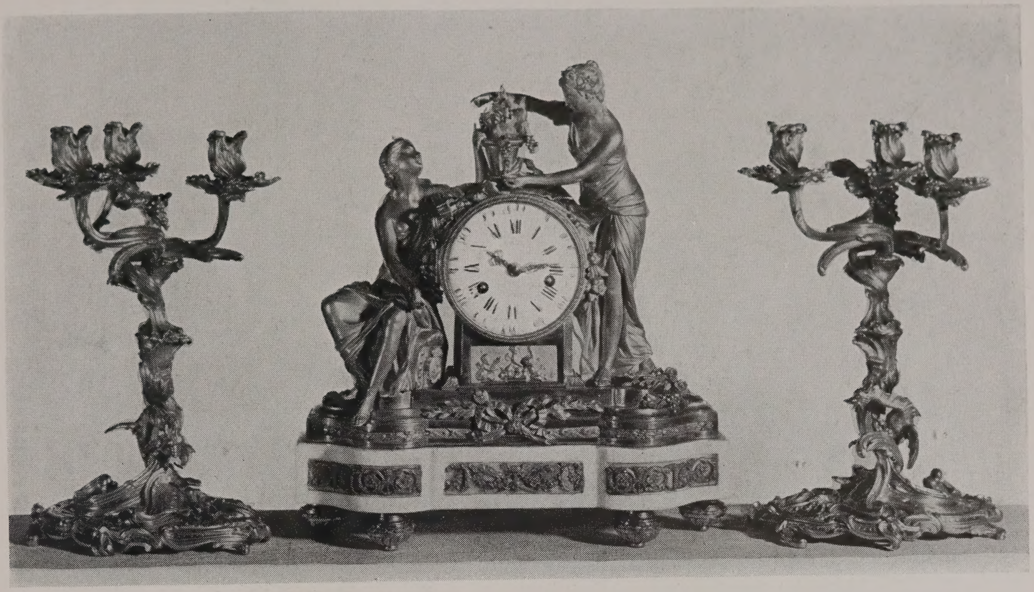
[See illustration]

1387. LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE MANTEL CLOCK
Viger, Paris, circa 1775
Drum clock garlanded with flowers and laurel and flanked by figures of two lightly draped nymphs, one standing and one seated, between them a horn of Abundance; strewn upon the base are roses and other flowers and wheat ears and, in the front, a bowknotted garland of bay leaves. On shaped statuary marble plinth inset with a frieze of *rinceaux* and a garlanded trophy.
Height 17½ *inches*
From Arnold Seligmann, Paris

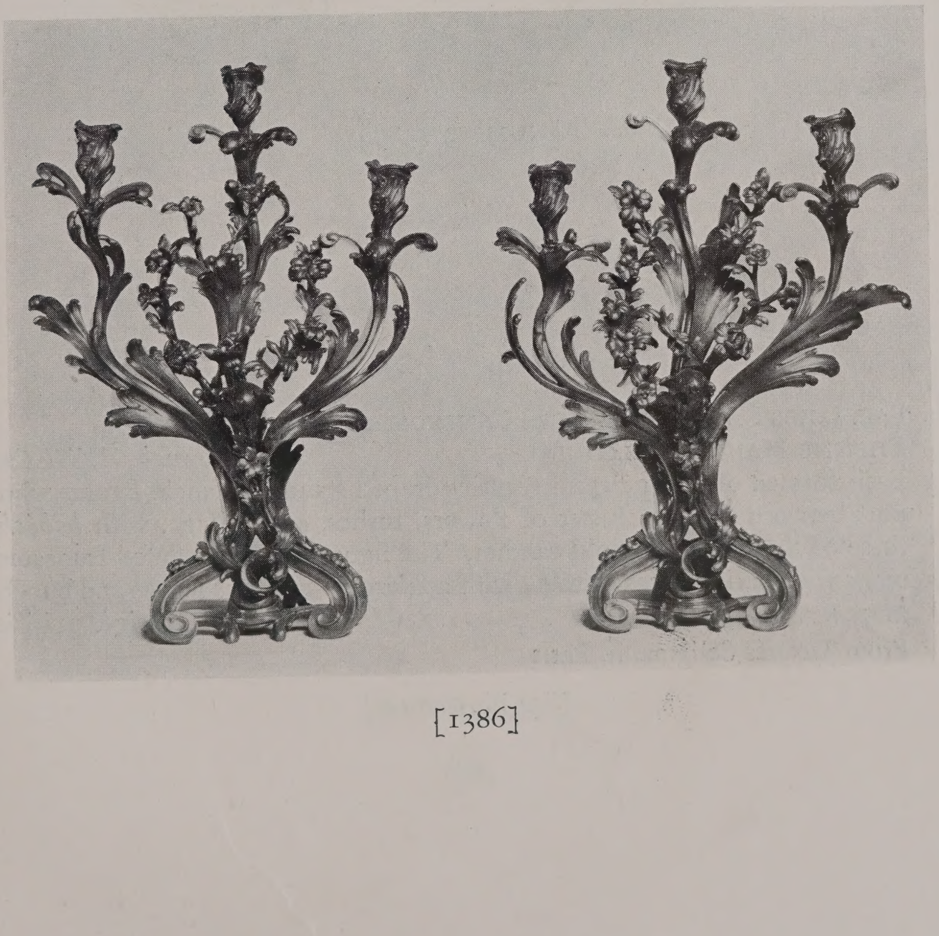
[See illustration]

1388. PAIR LOUIS XV BRONZE DORÉ CANDELABRA, ATTRIBUTED TO DUPLESSIS
French, XVIII Century
Rococo spirally twisted shaft scrolling into three endive-leaf arms supporting vine leaf *bobêches* wrought with bunches of grapes, the beautiful latticed and rococo scrolled base embellished with an armorial cartouche; perched on the stem above the armorial is the half-coiled body of a winged chimera with open jaws. *Height* 15 *inches*

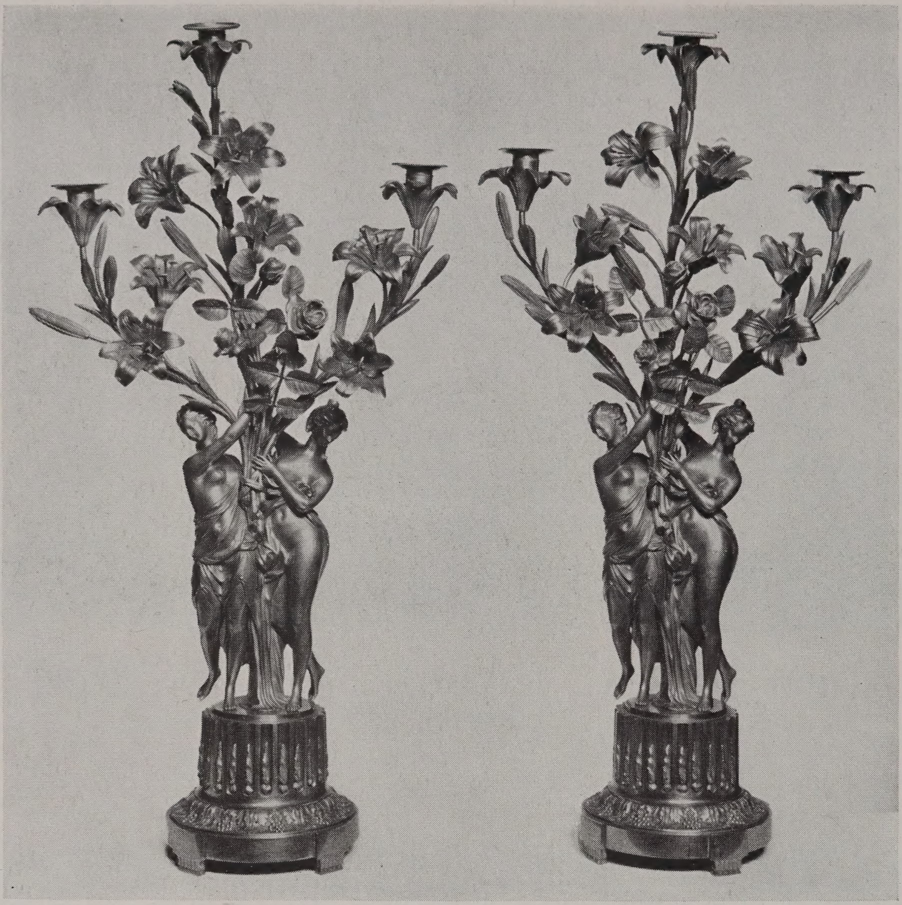
[See illustration]



[1388] [1387] [1388]



[1386]



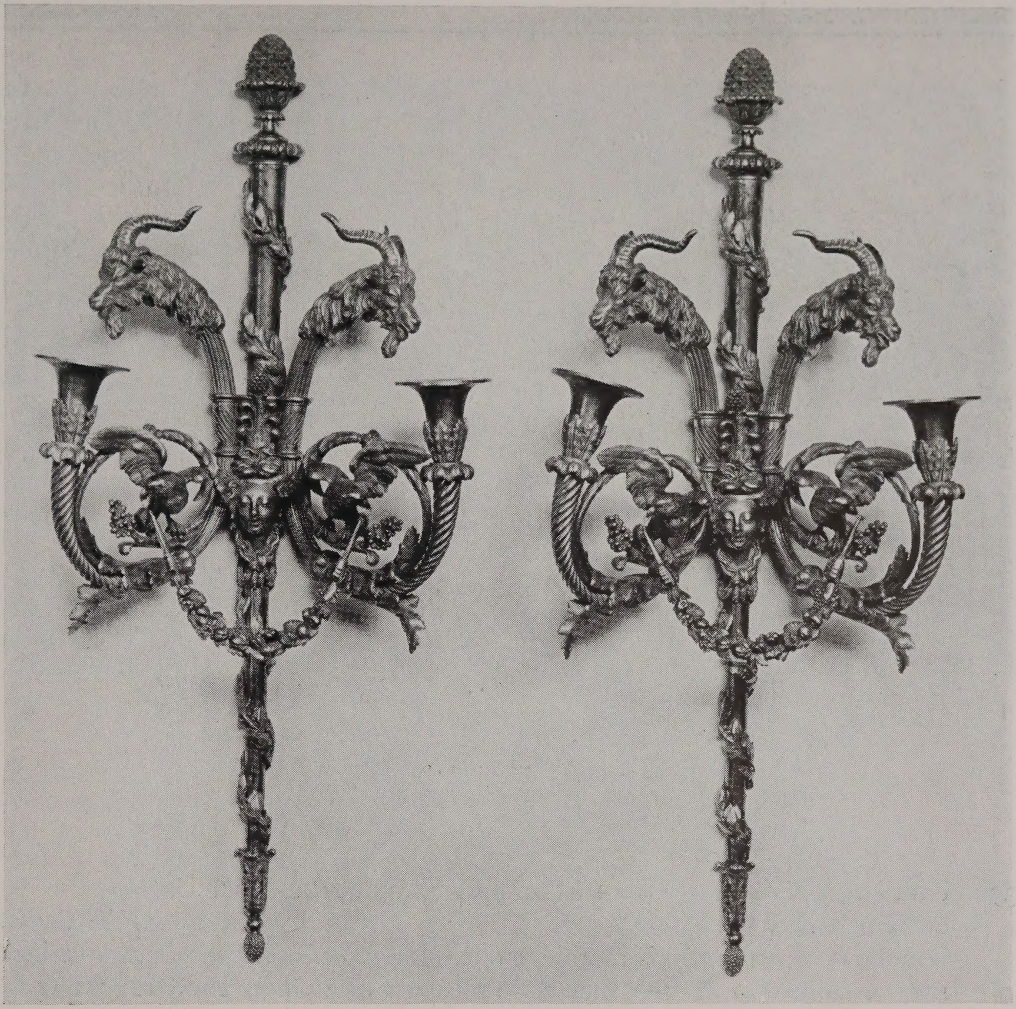
[NUMBER 1389]

1389. PAIR LOUIS XVI BRONZE DORÉ CANDELABRA, DESIGNED BY ETIENNE MAURICE FALCONET *French, XVIII Century*

Each formed of two graceful scantily draped standing female figures who support between them a cluster of flowers, rushes, and foliage, with *bobêches* in three of the flowers to hold candles. The figures stand on fluted truncated columns with flaring bases chiseled with a frieze of acanthus leaves and bunches of grapes. *Height* 31¼ *inches*

From Jacques Seligmann, Paris

[See illustration]



[NUMBER 1390]

1390. PAIR LOUIS XVI BRONZE DORÉ SCONCES, BY GOUTHIÈRE

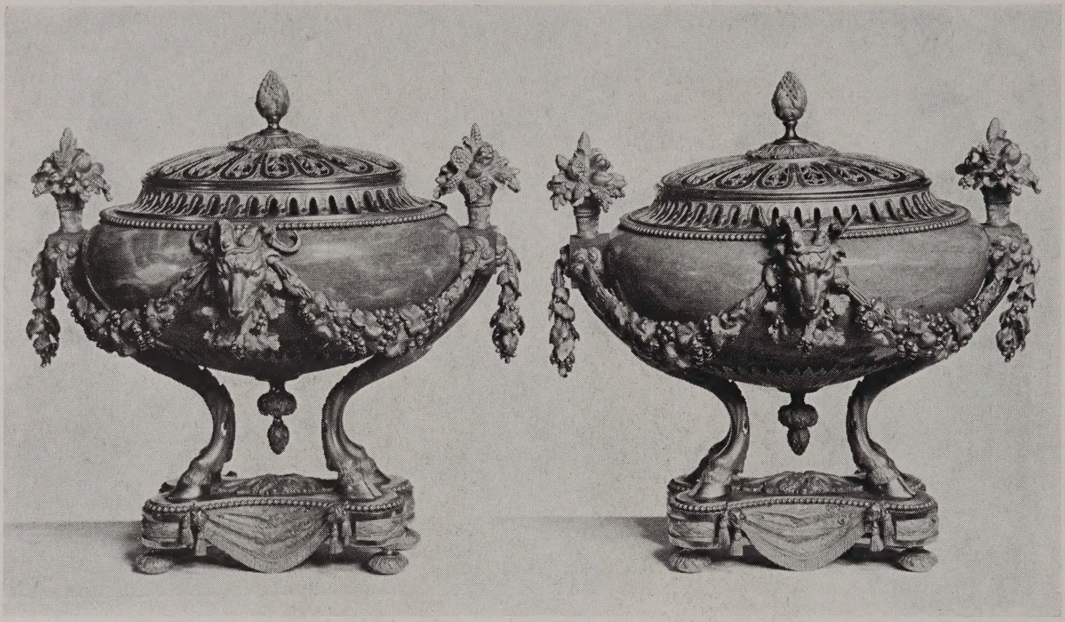
French, XVIII Century

A central tapering rod wreathed with spirals of bay leaves terminates in a pinecone finial and supports two cornucopia-scrolled arms for lights fluted and terminating above in goats' heads; the horns are enriched with leaf *rinceaux* on which are perched eagles with spread wings, holding in their mouths a swag of fruit. Between the cornucopia arms is an ornate female mask. *Height 25 inches*

Note: These appliques have been considered to be among Pierre Gouthière's finest works in his chosen medium. They represent the peak of Louis XVI design, in which a formal classicism was combined with a 'rusticity' *à la Trianon* of which Gouthière and Clodion were the exemplars, and which was sponsored by Marie Antoinette.

From Jacques Seligmann, Paris

[See illustration]



[NUMBER 1391]

1391. Pair Louis XVI Bleu Turquin Marble and Bronze Doré Urns

By Gouthière *French, XVIII Century*

Oval bowl of *bleu turquin* marble, mounted in *bronze doré* with *ajouré* collar of chain ornament, oval cover pierced in the form of a patera and terminating in a pine-cone finial; two handles surmounted by urns of fruit and joined by swags of grapes to goats' heads; the whole supported on four incurvate rams' legs forking out from the handle and resting on a four-lobed base hung with festooned draperies. *Height 16½ inches*

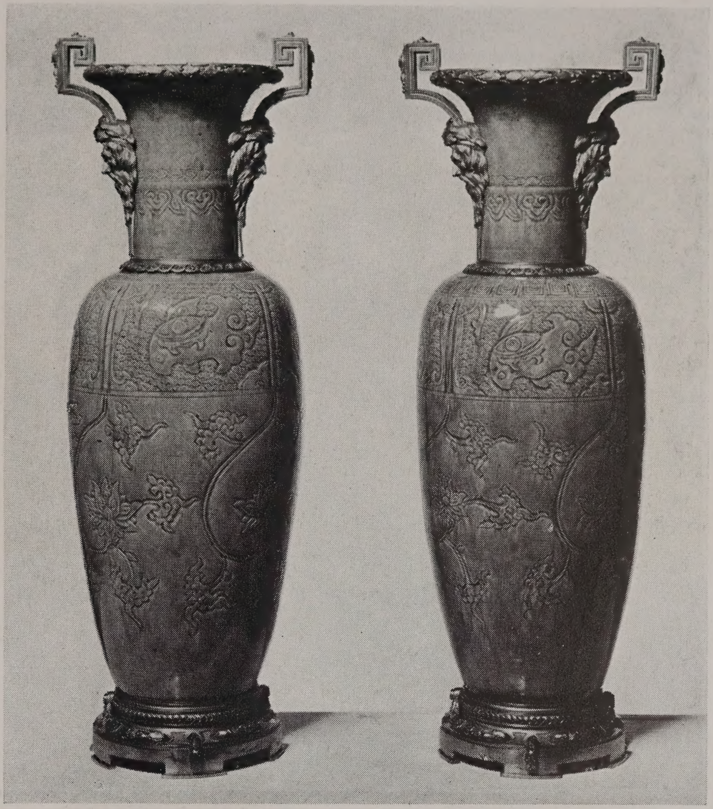
From Arnold Seligmann, Paris

[See illustration]

1392. Pair Fan Paintings in Gouache in the 'Pompeiian' Taste

Pieter Joseph Sauvage, Flemish: 1744-1818

Each exquisitely decorated with two medallions of romantic landscapes with ruins, centring larger medallions with groups depicting the Chariot of Diana and nymphs and amors bathing. Enclosed and separated by panels and borders of birds, grotesques, etc., in the Pompeiian manner. Both signed. Gilded frames. *Length 20½ inches*



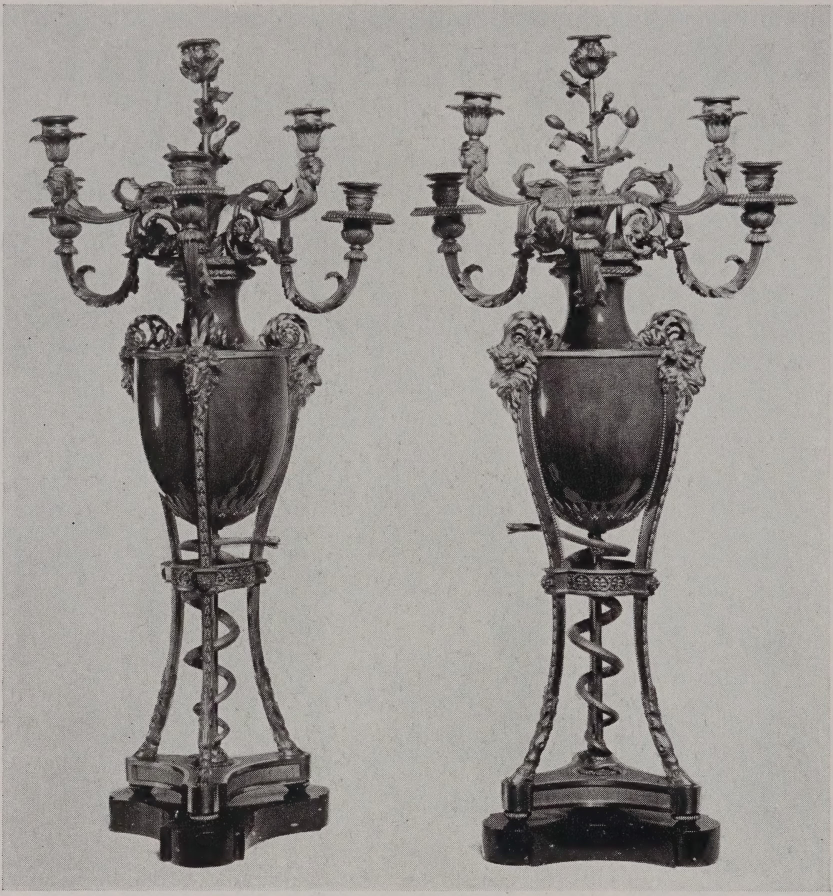
[NUMBER 1393]

1393. Pair Chinese Turquoise Blue Ovoid Vases, Mounted in Bronze Doré
XVIII Century

Tall ovoid vase with high flaring neck, lightly molded on the body with curving stems of lotus pendent from four diapered shoulder lappets molded with fish-shaped cloud motives; about the neck, a collar of *ju-i* ornament. Mounted in *bronze doré*, with a wreathed base rim and a guilloche collar joined to the lip rim by two angular fret-scrolled handles springing from bearded masks. One repaired. *Height 27½ inches*

From the Burghley House Collection

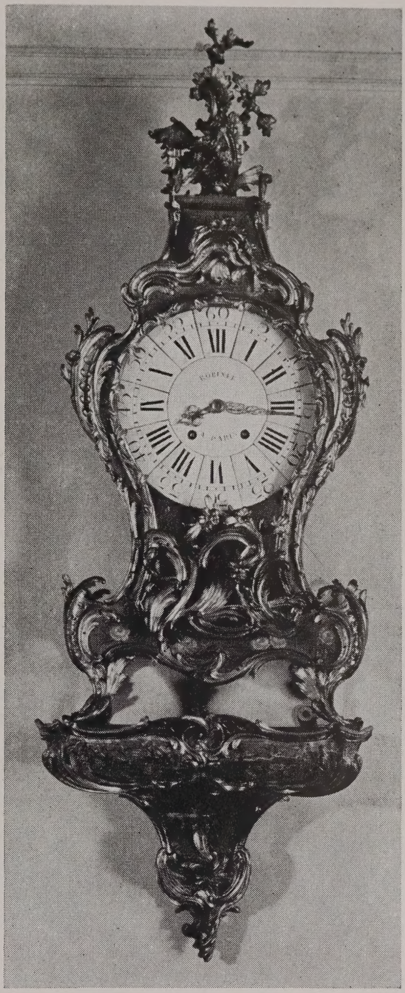
[See illustration]



[NUMBER 1394]

1394. Pair Louis XVI Sèvres Bleu du Roi Porcelain Candelabra Vases Mounted in Bronze Doré by Gouthière *French, XVIII Century*
Ovoid urn with incurvate neck in *bleu du roi* porcelain, lavishly mounted in the finest *bronze doré* with a ram's-head tripod chiseled with garrya husk pendants, with a central stem encircled by a coiled serpent, on incurvate trilateral base; inset in the mouth of the vase a central spray of buds and five leaf-scrolled arms for lights, of which two terminate in sphinx heads; the whole embellished with beautiful fluted and beaded details. On *griotte* marble plinth. *Height* 36 *inches*
From Arnold Seligmann, Paris

[See illustration]

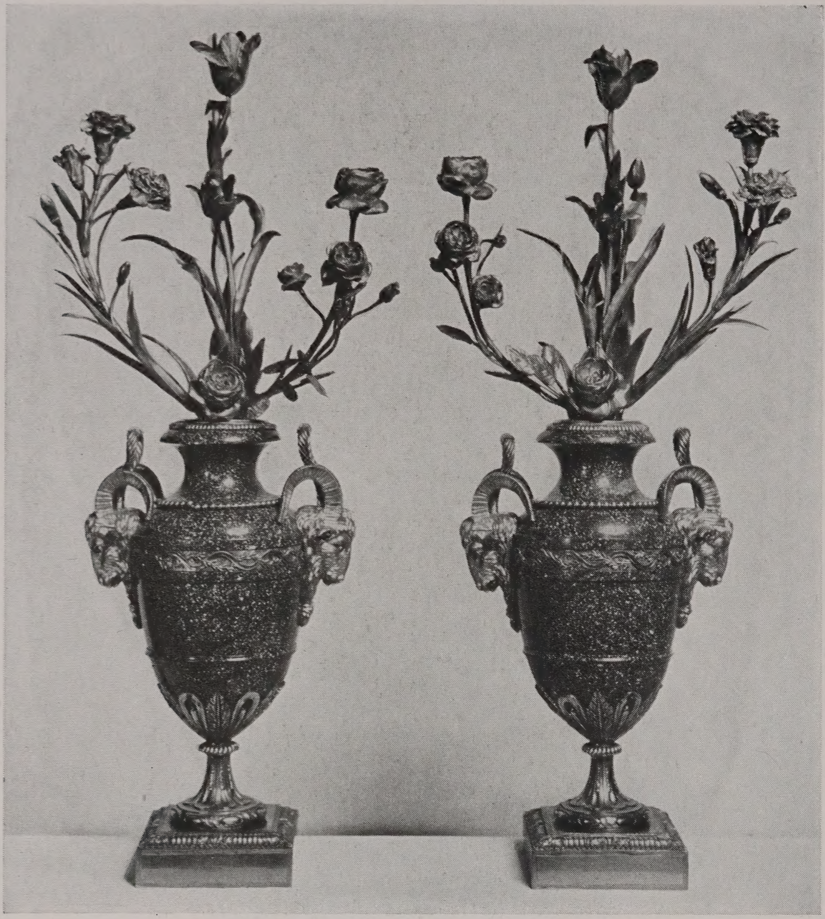


[NUMBER 1395]

1395. **Louis XV Green Laqué and Decorated Bracket Clock with Bracket Mounted in Bronze Doré** *Pierre Robinet, Paris, circa* 1745
Yoke-shaped clock with square dome and lavishly *appliqué* with borders of *bronze doré* endive scrollings and floral rocaille work and crested by a bird before a rococo arbor, the bracket with similar rococo scroll mounts. Laqué green and painted with floral ornament in the manner of the *vernis Martin.*

Total height 54 *inches; width* 19½ *inches*

[See illustration]



[NUMBER 1396]

1396. Pair Louis XVI Porphyry and Bronze Doré Vase Candelabra

French, XVIII Century

Ovoid vase of Egyptian porphyry of white-speckled maroon color, having ram's-head handles and chiseled square base of gilded bronze, also encircled by beaded and interlaced laurel fillets of bronze. Emerging from the top are clusters of tulips and other flowers and leaves in gilded bronze, with sconces for three candles. *Height 32½ inches*

[See illustration]

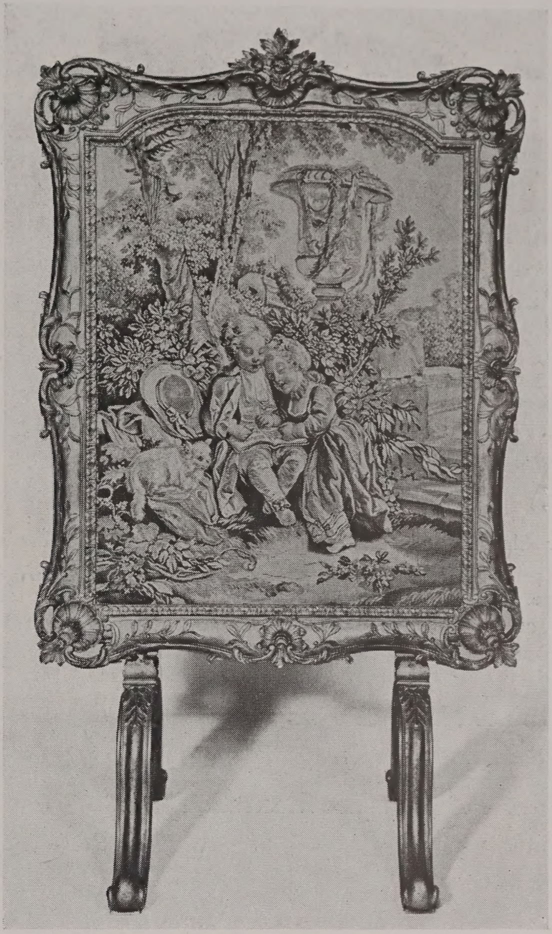
1397. Louis XV Inlaid Kingwood and Tulipwood Oval Occasional Table

French, XVIII Century

Oval top with pierced gallery, on frieze with single end drawer; slender slightly cabriole legs with oval undershelf. The top, frieze, and undershelf all inlaid with a diamond trellis in a ground of tulipwood bordered with kingwood.

Height 27 inches; width 16 inches

Collection of William Salomon, New York, 1923



[NUMBER 1398]

1398. Louis XV Gobelins Tapestry Cheval Screen, after François Boucher
French, XVIII Century

Depicting a little boy and girl in blue and rose, respectively, seated together poring over a book of music, with a pet white cat beside them; before a park background with trees and flowering rose bush and a monumental urn festooned with creepers, before a turquoise sky. Gilded frame finely carved with shell motives, flowers, and foliage, on two scrolled arch supports. The frame is of later date. *Height 54 inches; width 30 inches*

Collection Schlesinger, Berlin
Collection Friedman, Berlin
From Jacques Seligmann, Paris

[See illustration]

1399. LOUIS XVI AMARANTH AND TULIPWOOD SECRÉTAIRE DE CAROSSE PLAQUÉ WITH SÈVRES PORCELAIN

C. C. Saunier (M.E. 1752); French, XVIII Century

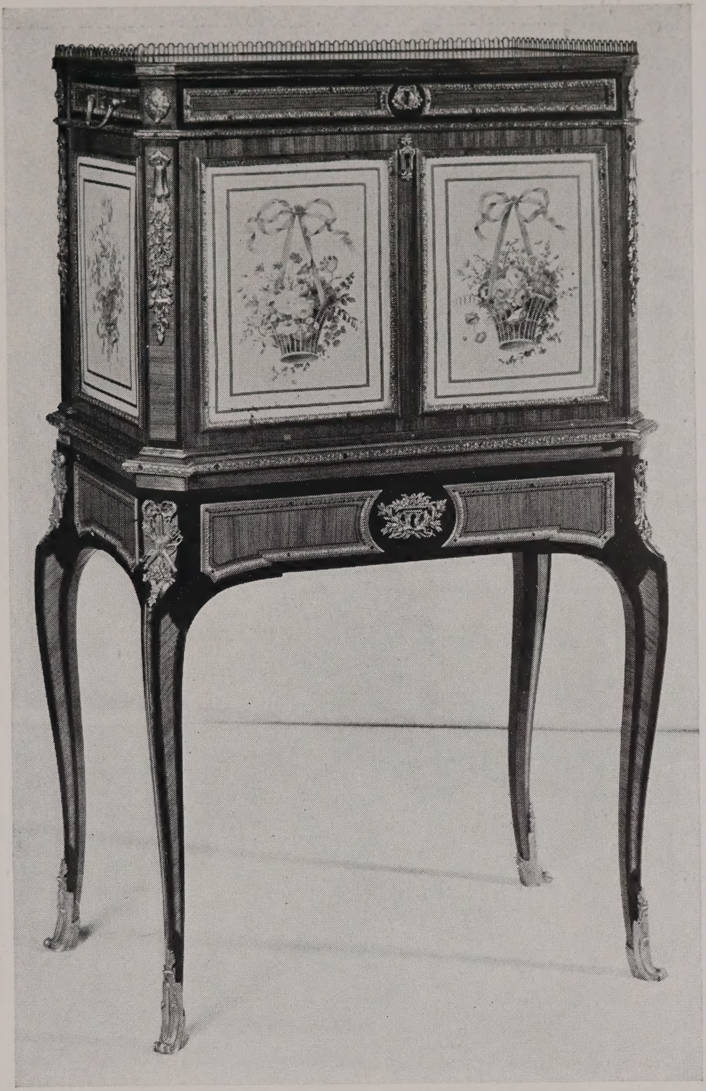
Consisting of a portable cabinet with chamfered oblong top of white tapestry marble enclosed by a three-quarter *ajouré* gallery; the fall front opening to interior fitted with pigeonholes and drawers veneered in tulipwood, beneath a narrow frieze with a shallow long drawer lined with crimson velvet. The front and sides are inset with four beautiful quadrangular plaques of white Sèvres porcelain painted with baskets of flowers suspended by mauve ribbon bowknots, executed by the painter Beaudoin in 1776. Mounted in *bronze doré* with chiseled panels of leaf and tongue motive, the chamfered corners with rosettes and pendants of fruit, flowers and foliage. Stamped on back C. C. SAUNIER, M.E. On modern cabriole-leg table stand of Louis XV design.

Total height 50 *inches; width* 29½ *inches*

Note: Claude Charles Saunier (1735-1807), the famous *ébéniste,* obtained his brevet at the age of 18 in July, 1752, and in 1765 succeeded his father in the atelier in the Faubourg Saint-Antoine. His brilliant work is represented by a magnificent secretary in the Wallace Collection, London, a commode in the Palace of Fontainebleau, and in many other collections. His work is noted for its harmonious and discreet elegance. See Salverte, ed. 1923, p. 288.

Collection of Prince Narishkine
From Jacques Seligmann, Paris

[See illustration]



[NUMBER 1399]

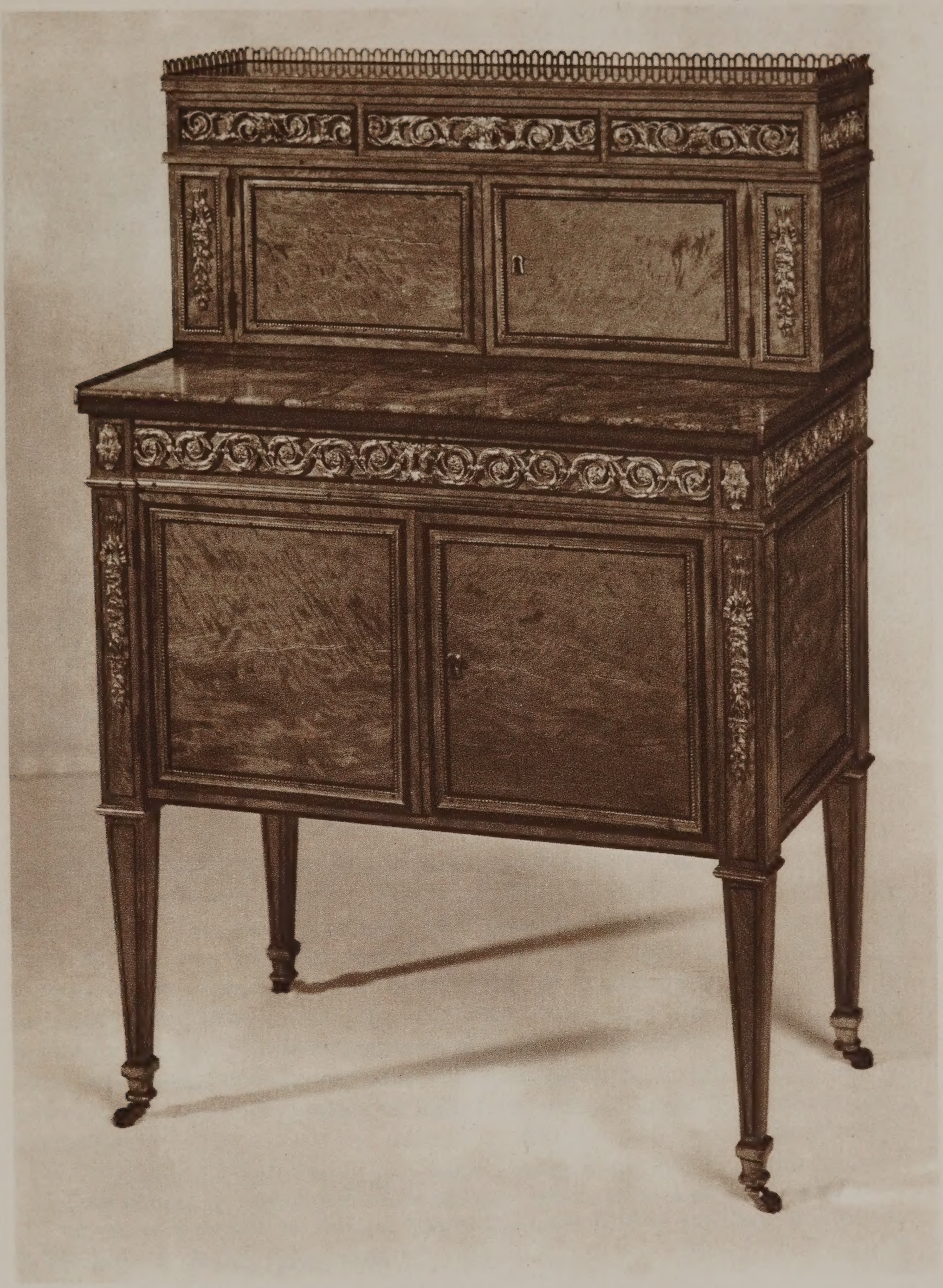
1400. LOUIS XVI INLAID SATINWOOD BONHEUR DU JOUR MOUNTED IN BRONZE DORÉ *French, XVIII Century*

Small rectangular cabinet, constructed of satinwood, called blond wood; the interior of harewood and other woods. Arranged in two stages, enclosed by two pairs of doors with a drawer at the centre, three small drawers above; the lower doors enclose two drawers and a shelf; on square tapered legs. The top and shelf are covered with a slab of brecciated marble, rimmed and galleried in gilded bronze; the friezes beautifully *plaqué* with panels of leaf *rinceaux* in gilded bronze, the stiles with pendent floral swags depending from ribbon knots, the door panels with beaded moldings, all of bronze.

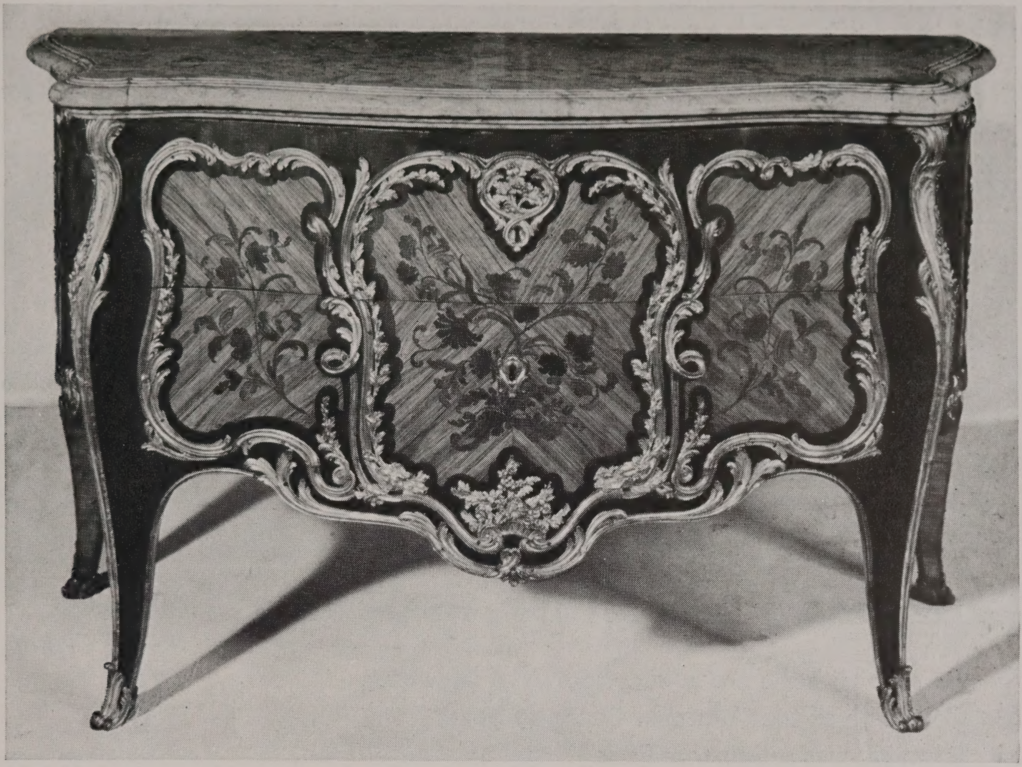
Height 41½ inches; width 27½ inches

Collection Leopold Double, Paris
Collection Baronne Le Lasseur, Paris
From Arnold Seligmann, Paris

[See photogravure illustration]



Louis XVI Inlaid Satinwood Bonheur du Jour
Mounted in Bronze Doré



[NUMBER 1401]

1401. LOUIS XV KINGWOOD AND TULIPWOOD MARQUETERIE COMMODE MOUNTED IN BRONZE DORÉ *Joseph, dit Baumhauer; French, XVIII Century*

Shaped body of serpentine contour, with gondoled returns and tapered flaring supports; the two long drawers are decorated with three panels of foliage *marqueterie* in *bois de rose* and other woods of similar color, in a ground of matched tulipwood surrounded by kingwood. The panels are framed in gilded bronze rocaille leaf scrolls with clusters of flowers at the centre. The ends decorated with similar *marqueterie* panels similarly mounted, as are also the returns and supports. Stamped JOSEPH on each front pilaster under the contemporary marble top. *Height* 35 *inches; length* 57 *inches*

Note: Joseph (called Baumhauer), *ébéniste* attached to the court of Louis XV and a native of Germany, worked in the Faubourg-Saint-Antoine until his death in 1772. He is represented in the Mobilier National, Windsor Castle, and the South Kensington Museum.

Collection Ch. Stein, Paris, 1886

Collection Paul Dutasta, Paris, 1926

From Arnold Seligmann, Paris

Described and illustrated in Emil Molinier, *Le Mobilier aux* 17*e et* 18*e Siècles,* p. 133

[See illustration]

1402. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, XVIII Century

Square arched and molded back, open molded arms with armpads on incurvate fluted supports, round fluted and tapering legs. Covered in choice Aubusson tapestry of the period, beautifully woven with medallions of birds and animals after J. B. Oudry, festooned with ropes and garlanded with pink roses and green leafage, in a gray ground; *rose du Barry* borders. Frames of later date.

Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

[See illustration]

1403. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, XVIII Century

En suite with the preceding. Frames of later date.
Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

1404. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, XVIII Century

En suite with the preceding. Frames of later date.
Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

1405. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, XVIII Century

En suite with the preceding. Frames of later date.
Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

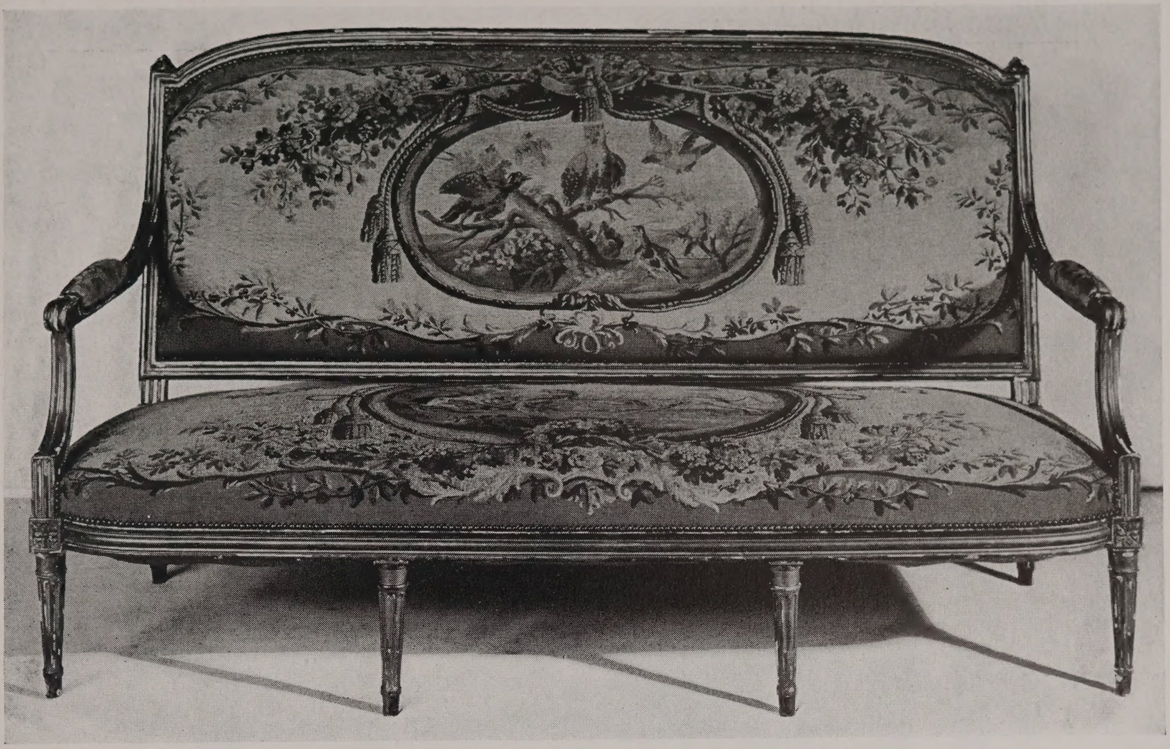
1406. LOUIS XVI CARVED AND GILDED CANAPÉ IN AUBUSSON TAPESTRY
French, XVIII Century

En suite with the preceding. Frame of later date. *Length 6 feet*
Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris

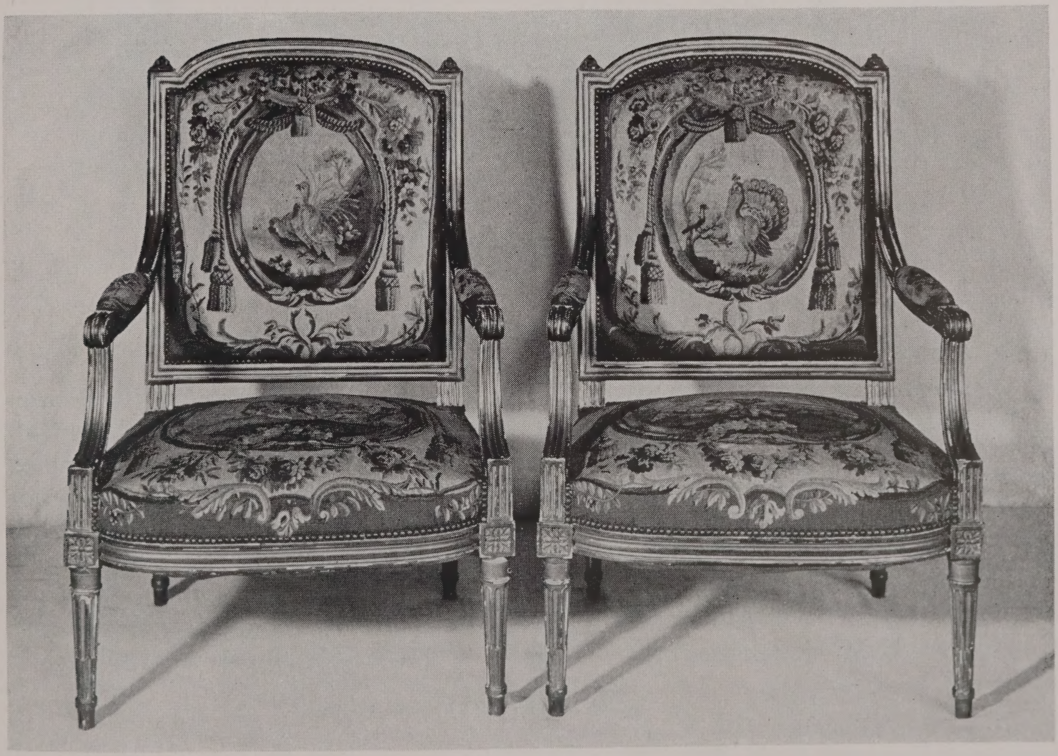
[See illustration]

1407. LOUIS XVI CARVED AND GILDED OVAL CHEVAL SCREEN IN AUBUSSON TAPESTRY *French, XVIII Century*

En suite with the preceding. Frame of later date.
Height 41 inches; width 27½ inches
Collection of the Comte du Bourg de Bozas
From Jacques Seligmann, Paris



[NUMBER 1406]



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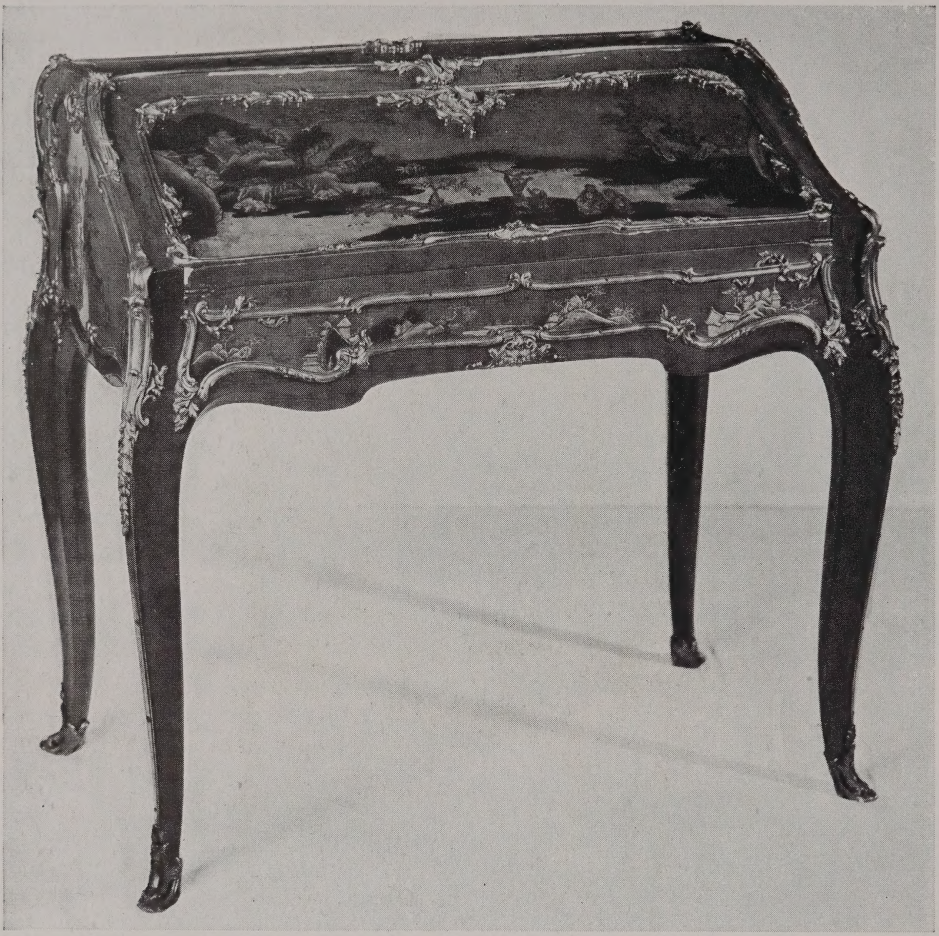


[NUMBER 1408]

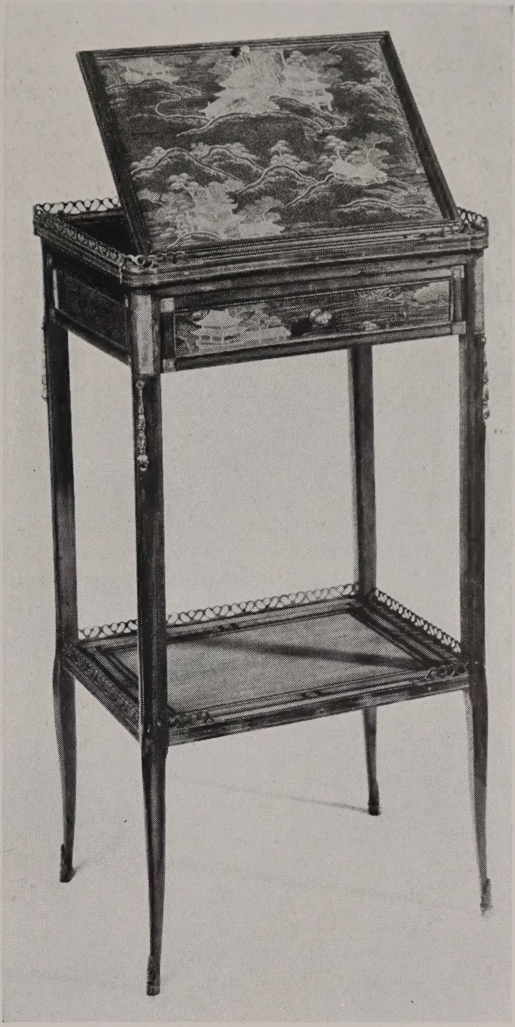
1408. Louis XV Decorated Red and Gold Lacquer Bureau à Dos d'Ane, Mounted in Bronze Doré *French, XVIII Century*

Narrow oblong top with slightly *bombé* slant front enclosing interior fitted with leather writing tablet, sliding wells, and pigeonholes and small drawers paneled in tulipwood, bordered in *acajou;* chamfered cabriole legs. The exterior lacquered all over a dark red and embossed in black and gold with Chinese landscapes with pavilions and figures. Choicely mounted in *bronze doré* with rococo panelwork of endive scrollings, rims, knee appliqués, and *sabots.*

Height 37½ *inches; length* 39 *inches*

From E. M. Hodgkins, Paris

[See illustration]



[NUMBER 1409]

1409. LOUIS XVI INLAID ACAJOU AND SYCAMORE LISEUSE *French, XVIII Century*
Small oblong table with one drawer, grooved and tapered supports, bronze-galleried top and undershelf. The top fitted with rising book rest on hinged strut and is detachable; the hinged flap and the frieze are mounted with panels of Japanese red and gold lacquer, the supports with gilded bronze mounts and feet. *Height 30½ inches; width 16 inches*

From Arnold Seligmann, Paris

[See illustration]

1410. LOUIS XV TULIPWOOD MARQUETERIE COMMODE MOUNTED IN BRONZE DORÉ *Charles Topino* (*M.E.* 1773) *and Louis-Noel Malle* (*M.E.* 1765); *French, XVIII Century*

Three-drawer small commode of the transitional Louis XV — Louis XVI period, the two principal drawers decorated with trellis and fleurette *marqueterie* in tinted woods in a ground of lemon wood and at centre with an oval medallion of *marqueterie* showing Chinese figures seated by a lakeside; the third drawer is in the frieze. The ends show panels of similar trellis *marqueterie* and the remaining surface is veneered with tulipwood; supported on cabriole legs, the returns inlaid with mock fluting; richly mounted in *bronze doré*. Top of *brèche d'Aleppo* marble. Stamped on top of three of the corner pilasters C. TOPINO, M. E. and N. MALLE. *Height* 34 *inches; length* 38 *inches*

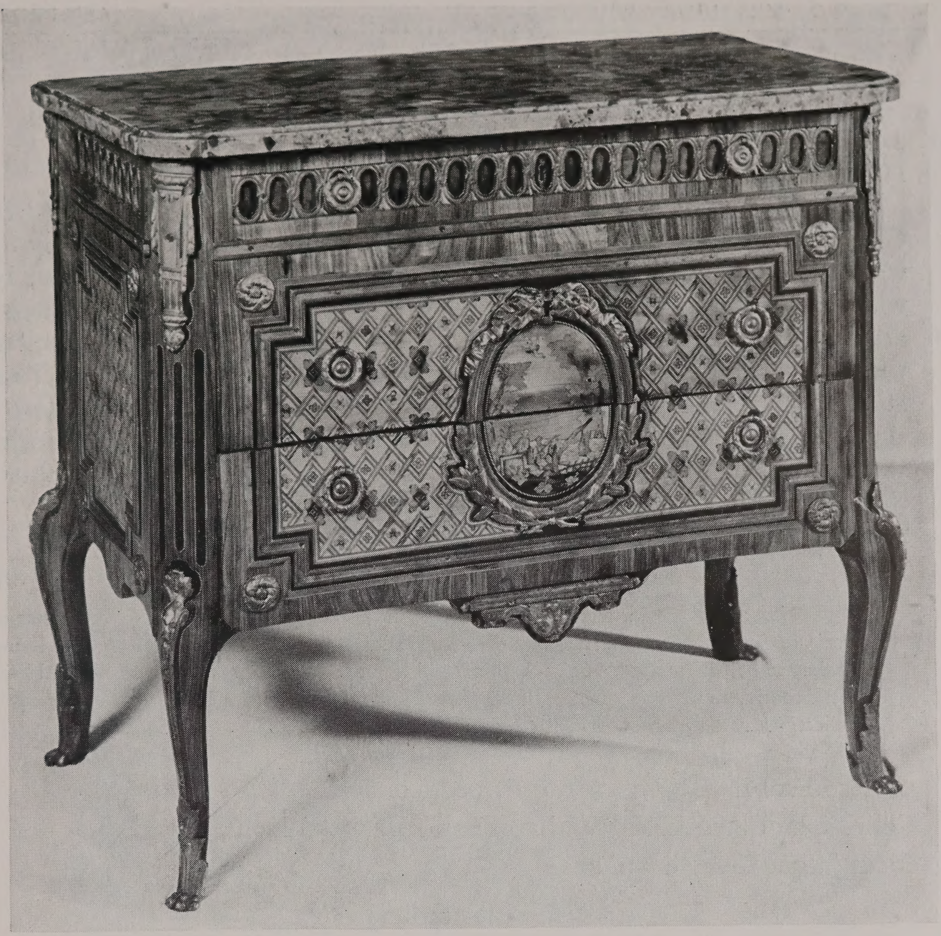
Note: Charles Topino, probably a native of Arras, came to Paris in 1745 and passed master in 1773. He worked in the rue du Faubourg-Saint-Antoine making *de luxe* furniture for his French and foreign customers; the Revolution ruined him. He is represented in the Palace of Fontaînebleau and in numerous private collections.

Louis-Noel Malle, notable maker and merchant, passed master in 1765 and worked in Paris. *Vide* Salverte, ed. 1923, pp. 306-7 and 210.

Exhibited at the Metropolitan Museum of Art, New York

From Jacques Seligmann, Paris

[See illustration]



[NUMBER 1410]

1411. LOUIS XVI ACAJOU BUREAU À CYLINDRE
MOUNTED IN BRONZE DORÉ BY GOUTHIÈRE

F. I. Papst (M. E. 1785); French, XVIII Century

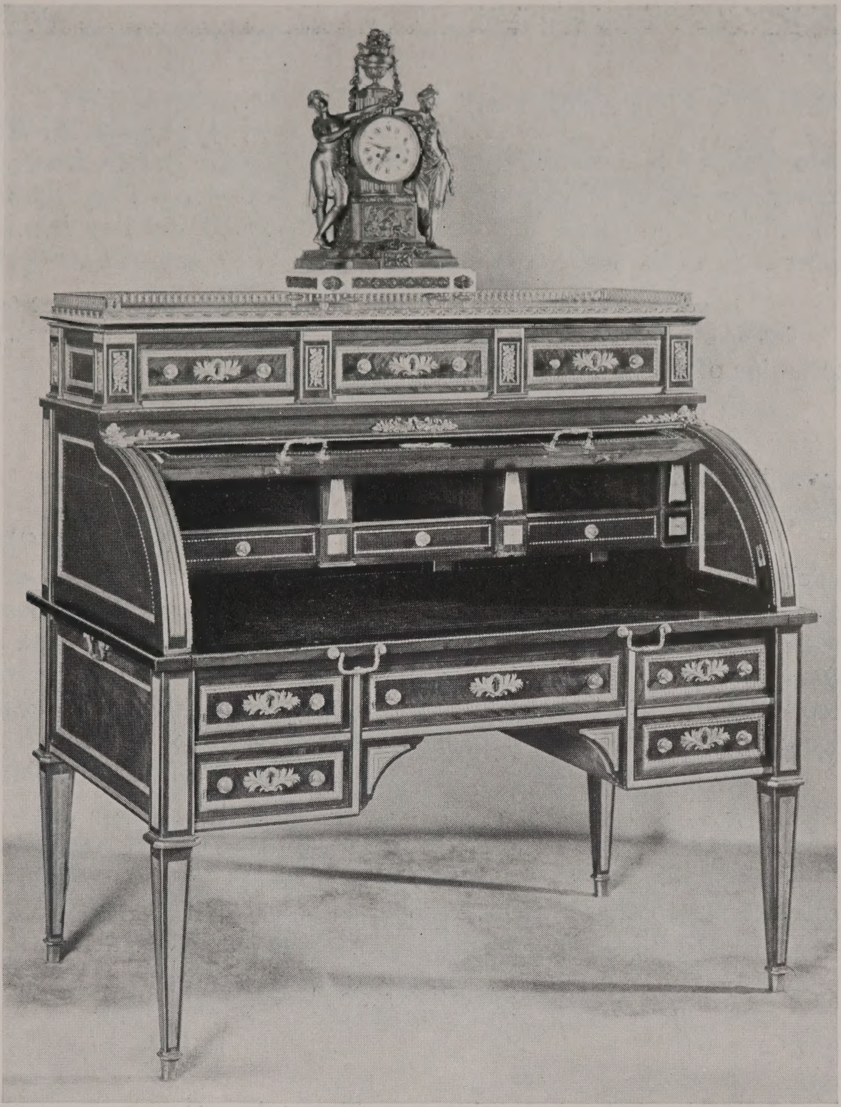
Oblong top of white tapestry marble with three-quarter bronze gallery *ajouré* with guilloche motive, surmounting three small drawers; cylindrical desk below with rising quarter-round shutter opening to interior fitted with numerous drawers and a leather-covered pull-out writing slide; on kneehole underframing with five drawers, and a leather-covered writing slide on either side; square tapering legs. Interior reconditioned. Lavishly mounted in *bronze doré* with shoulder and leg panels, leaf and tongue borders to drawers and cylinder, wreathed escutcheons and rosette handles, and upon the stiles and shoulders clusters of flowers and grapevines, respectively. Stamped on right side: F. I. PAPST.

Height 51½ *inches; length* 52 *inches*

Note: François Ignace Papst was an *ébéniste* of German origin who passed master in Paris in September, 1785. He was distinguished in his profession for forty years, living in the rue de Charonne, rue Saint-Antoine, and Impasse Saint-Sébastien, where his establishment continued to prosper under the Restauration. He executed many pieces for the royal collections and participated in the Exhibitions of 1806 and 1809. See Salverte, *ed.* 1923, pp. 246-7.

Collection of the Marquess of Hertford, London
Collection of Sir Richard Wallace, Bart., Hertford House, London
From Jacques Seligmann, Paris

[See illustration]



[NUMBER 1411]

LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE CLOCK
[NUMBER 1439]

1412. LOUIS XVI INLAID ACAJOU AND TULIPWOOD TABLE DE CHEVET

L. Foureau (M.E. 1755); French, XVIII Century

Oblong top of *bleu turquin* marble with *ajouré* bronze gallery, front with three drawers paneled in tulipwood, the uppermost fitted for writing; the stiles with *bronze doré* appliqués with vines of foliage; square tapering legs. Stamped under front rail L. FOUREAU, M.E. *Height* 28 *inches; width* 17½ *inches*

Note: Louis Foureau was received master in Paris, November, 1755, and for more than thirty years worked in the rue du Faubourg Saint-Denis. See Salverte, *ed.* 1923, p. 118.

Collection of William Salomon, New York, 1923

1413. LOUIS XV BLACK AND GOLD LACQUER BOUDOIR DESK MOUNTED IN BRONZE DORÉ

Jacques Dubois (M.E. 1742); French, XVIII Century

A delightful small *bureau à dos d'âne,* with *bombé* body and slant front opening to interior, lacquered red, containing three small drawers and a leather-covered writing tablet; cabriole legs. The exterior charmingly decorated with panels of Japanese landscapes and flower groups in gold lacquer on a black field, in a ground simulating *nashiji* lacquer. Mounted in finely chiseled *bronze doré* with rococo panels and leg appliqués, and plain rims. Stamped underneath I. DUBOIS. *Height* 34½ *inches; width* 20 *inches*

Note: Jacques Dubois (*c.* 1693-1763) was for long a privileged worker in the Faubourg Saint-Antoine and passed master in September, 1742. A fine *encoignure* by him was in the Alphonse de Rothschild collection. See Salverte, *ed.* 1923, pp. 95-6.

Collection Paul Dutasta, Paris, 1926

From Arnold Seligmann, Paris

[See illustration]

1414. LOUIS XVI INLAID KINGWOOD WRITING TABLE, MOUNTED IN BRONZE DORÉ

Durand, Paris

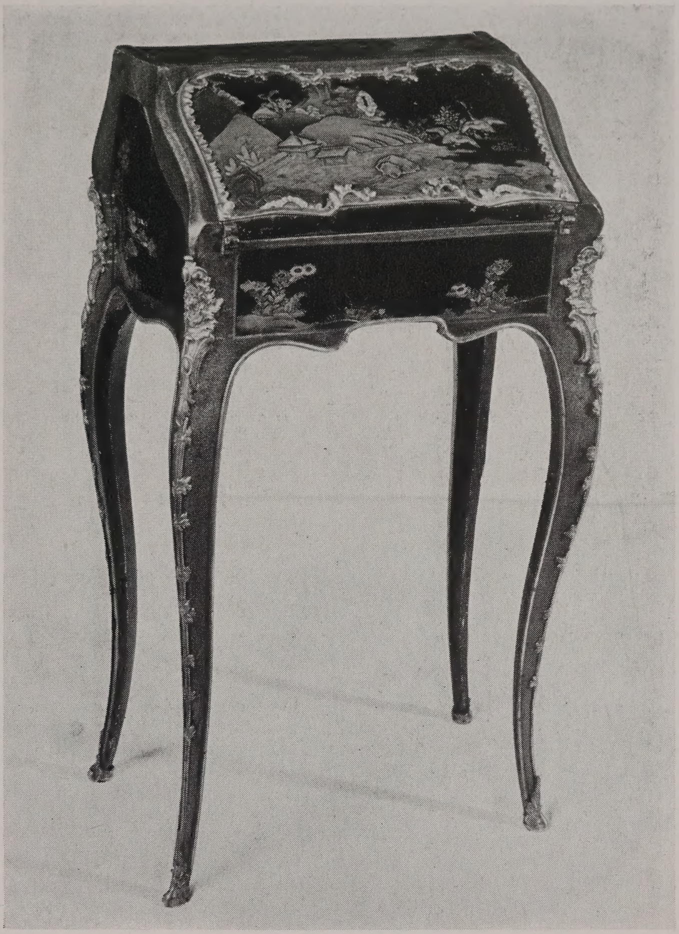
Oblong top inlaid with a trellis design in a ground of *bois de rose* bordered with ebony, a drawer at each end fitted for writing purposes, a pull-out shelf in front; gilded bronze gallery, mounts, and shoes. Best quality reproduction. Stamped G. DURAND. *Height* 30½ *inches; length* 33 *inches*

1415. PAIR RÉGENCE CARVED WALNUT HIGH-BACK CHAUFFEUSES

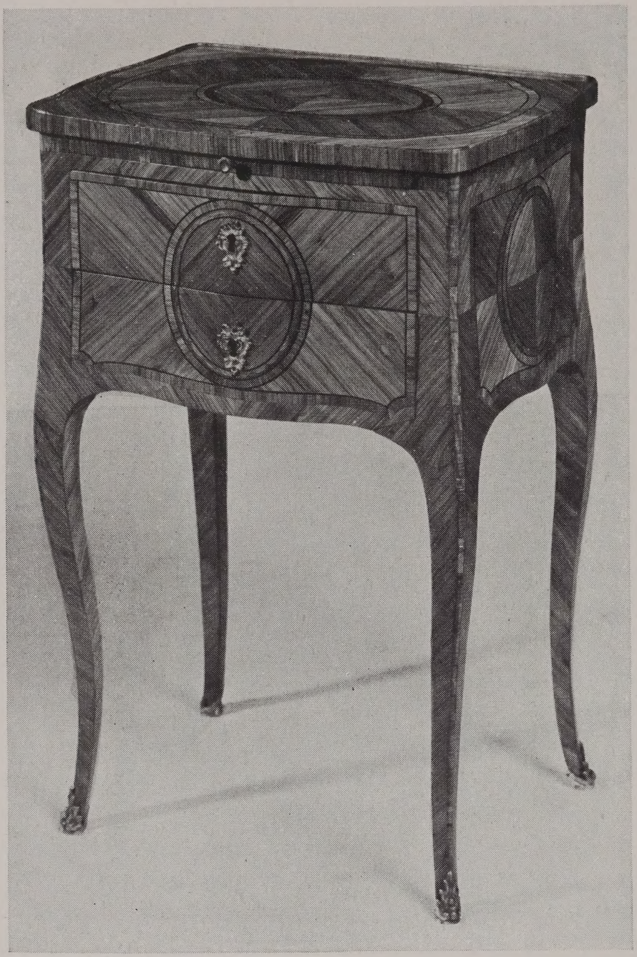
French, Early XVIII Century

Arched tall back and seat covered in fine antique crimson silk brocatelle in a golden yellow ground; valanced seat frame and molded cabriole legs.

Collection Mme Collard-Davinroy, New York, 1930



[NUMBER 1413]



[NUMBER 1416]

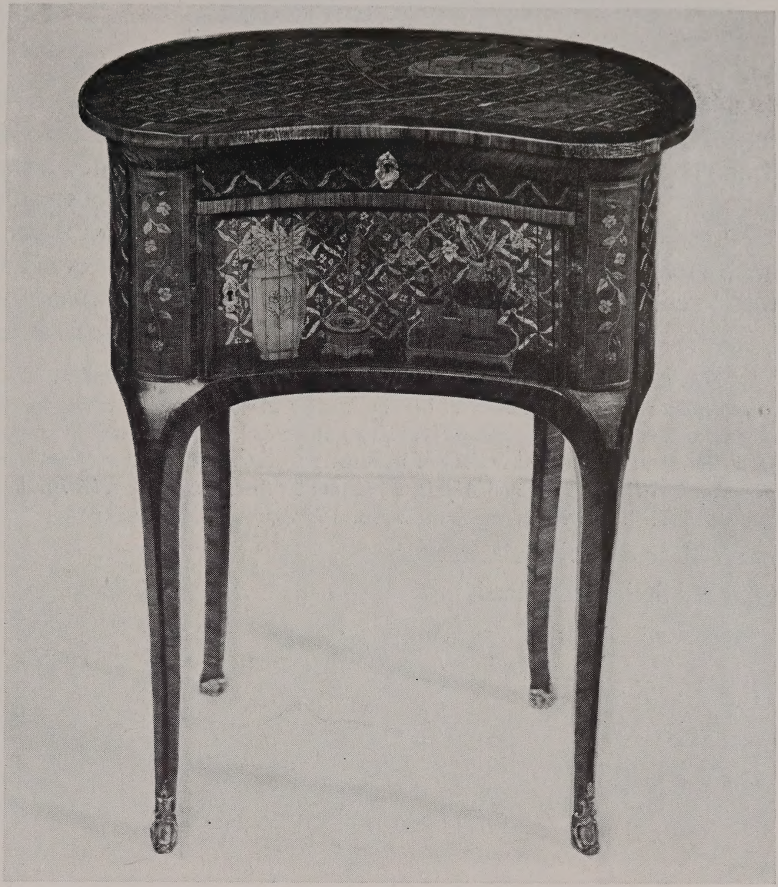
1416. Louis XV Inlaid Tulipwood Boudoir Writing Table

French, XVIII Century

Serpentine oblong top, quartered and inlaid with two concentric medallions; front fitted with a leather-covered writing slide above two small drawers, also inlaid with an oval medallion; on slender quadrangular legs.

Height 29½ inches; width 19 inches

[See illustration]



[NUMBER 1417]

1417. Louis XV Marqueterie Tambour-Front Table à Rognon

French, XVIII Century

Kidney-shaped top slightly overhanging a body of similar contour having a frieze drawer fitted for writing, above a tambour shutter enclosing a nest of small drawers faced with harewood; quadrangular cabriole legs. Beautifully veneered on the top and all sides with a *treillage* marquetry enclosing sprigs of violets, on which are scattered writing implements, books, and vases of flowers, etc.

Height 28½ inches; width 22½ inches

[See illustration]

1418. Louis XV Bois de Rose Parqueterie Bureau à Dos d'Ane

François (or Adrien) Delorme (M.E.); French, XVIII Century

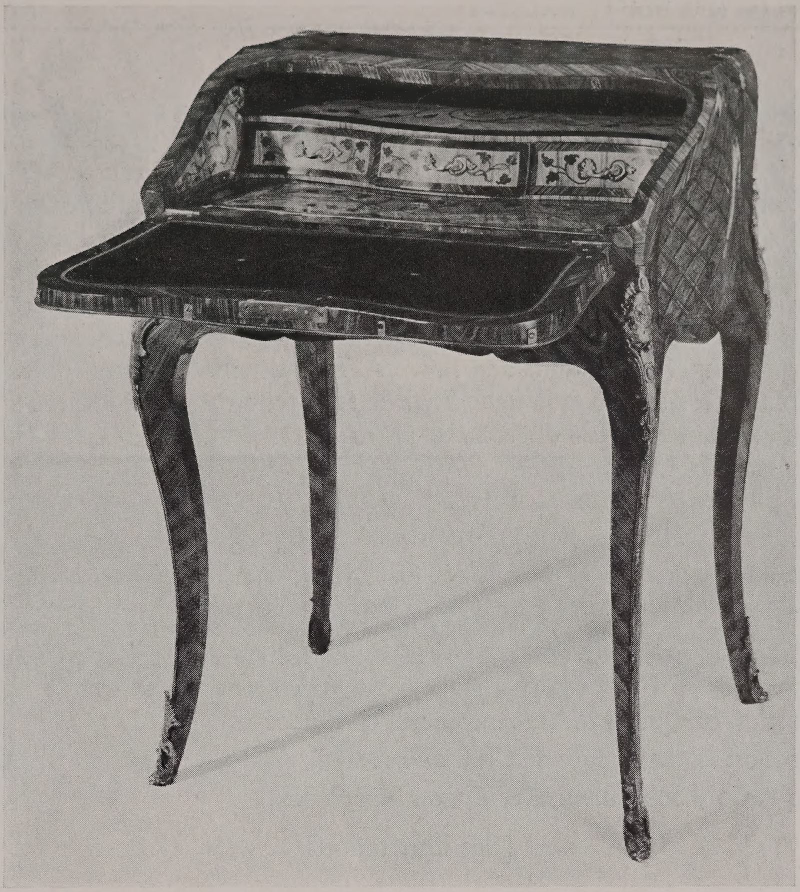
Lady's *petit bureau* decorated on all four sides, the top and the slant lid with panels of *parqueterie* design; the slant lid rimmed with a gilded bronze molding and the tapered and curved supports are enriched with rocaille scroll and foliage mounts in gilded bronze. The interior contains three small drawers and a compartment with sliding lid, all decorated with foliage *marqueterie* in a ground of tulipwood veneer bordered with darker wood. Stamped DELORME.

Height 33 inches; width 24½ inches

Note: Delorme or De Lorme, Parisian family of *ébénistes,* including François who passed master in 1735 and Adrien, his son, master in 1748. The first was on the jury of his corporation in 1766, the second was also a juror and was considered by contemporaries one of the most skillful and famous of marquetry workers. His brother, Jean Louis, passed master at Châtelet in 1763 and Alexis, a younger brother, was *maitre ébéniste* in 1772 and had his establishment in the rue Saint-Denis. *Vide* Salverte, *ed.* 1923, p. 85.

Collection Mme de Polès, Paris, 1927
From Arnold Seligmann, Paris

[See illustration]



[NUMBER 1418]

1419. LOUIS XVI MARQUETERIE COMMODE, MOUNTED IN BRONZE DORÉ

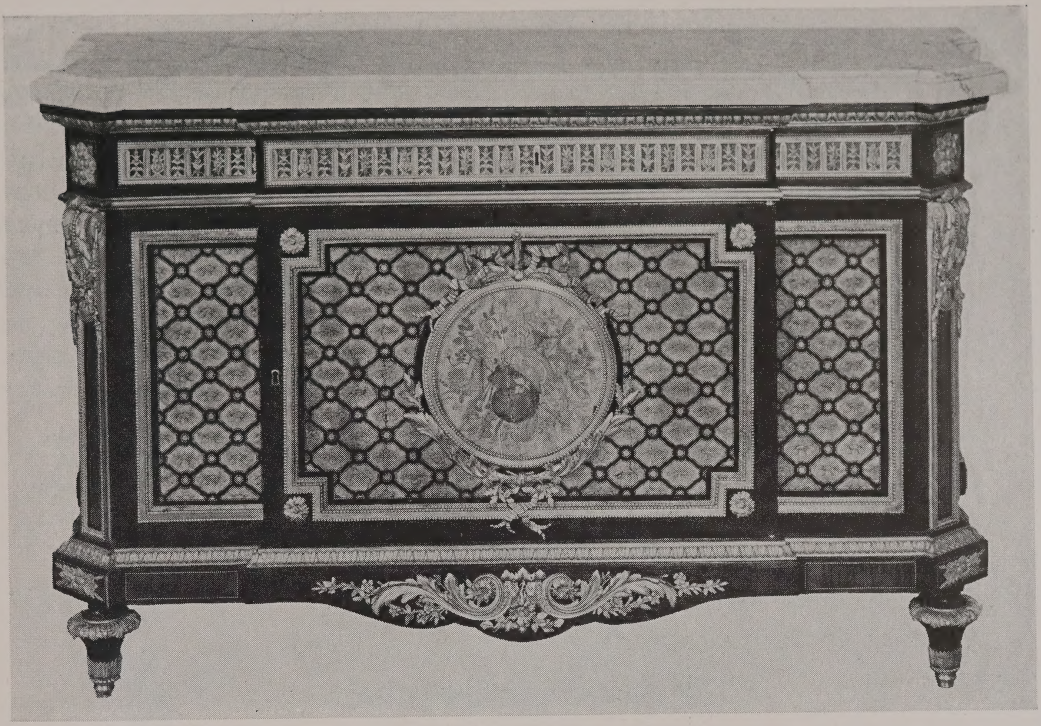
J. H. Riesener (M.E. 1768); French, XVIII Century

Shaped oblong top with chamfered front corners in white tapestry marble, frieze with single long drawer surmounting a cupboard contained in the slightly advanced centre panel; vasiform feet. The front and sides inlaid with a *marqueterie* trellis design enclosing rosettes, on a light ground within borders of dark *acajou;* the cupboard centres a medallion with a *marqueterie* trophy of musical and gardening instruments and flowers. Lavishly mounted in *bronze doré* with ovolo and leaf and tongue panel moldings, rosettes, panels of frieze flutings and foliage ornaments, festooned acanthus-leaf shoulder appliqués and a bowknotted frame for the centre medallion. Interior reconditioned. Stamped above right front pilaster J. H. RIESENER, M E. *Height 40½ inches; length 5 feet 4 inches*

Note: Jean Henri Riesener (1734-1806) was the greatest French *ébéniste* of his time. He began his career in the atelier of Jean François Oeben, and four years after Oeben's death married his widow. Reisener became *maître ébéniste* in 1768, and all the society of his day patronized him; he executed many beautiful pieces for Marie Antoinette, destined for the Château of St. Cloud, but the Revolution and emigration caused his ruin, and he died almost destitute at the age of 71. See Salverte, *ed.* 1923, pp. 268-274.

Collection of Queen Marie Antoinette of France
Collection of the Comte de Chastellux, 1858
From Arnold Seligmann, Rey & Co., New York

[See illustration]



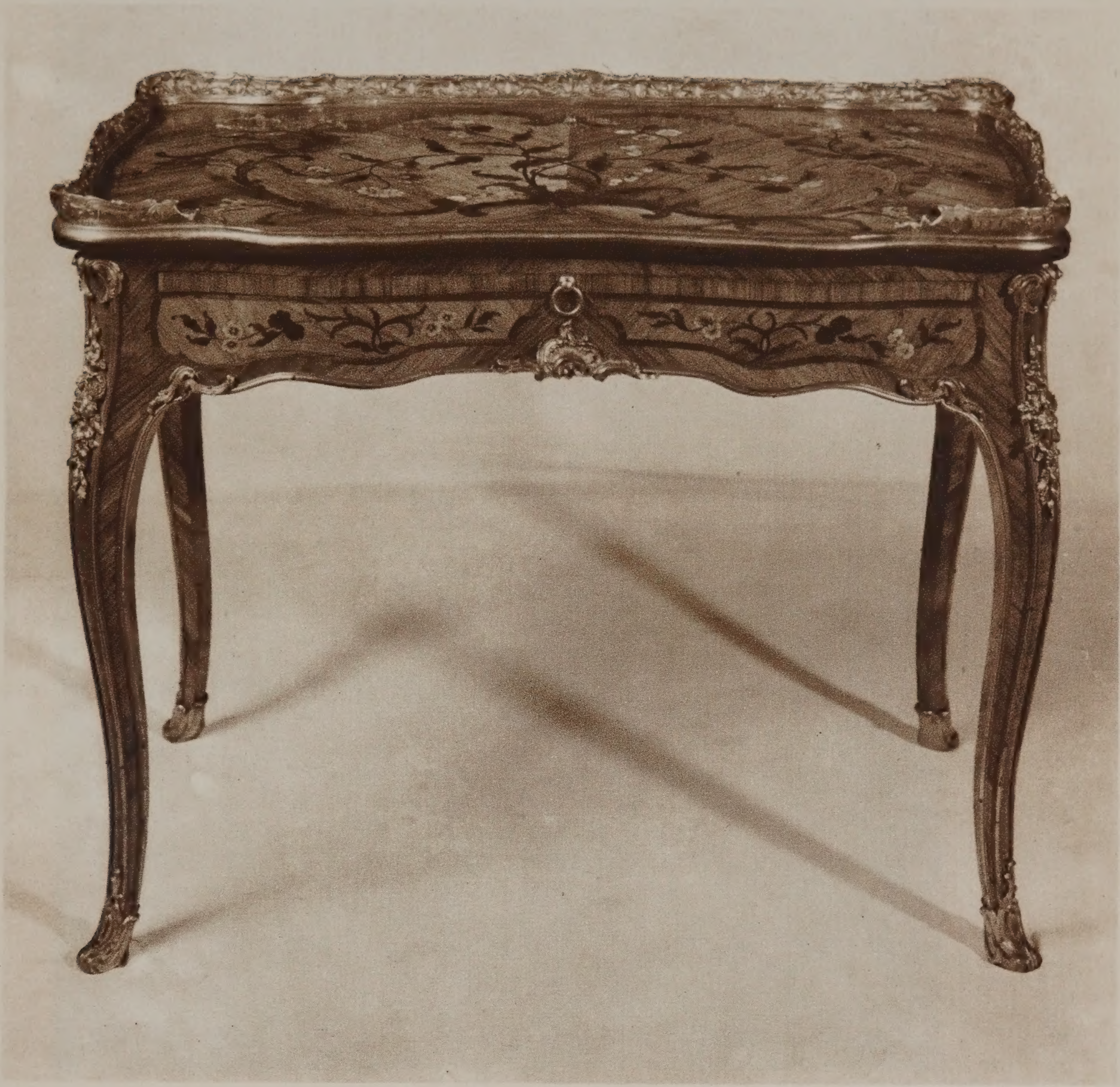
[NUMBER 1419]

1420. LOUIS XV TULIPWOOD CENTRE TABLE WITH MOTHER OF PEARL MARQUETERIE MOUNTED IN BRONZE DORÉ *B.V.R.B., Maître Ebéniste; French, XVIII Century*
Serpentine oblong top rimmed in gilded bronze, with beautiful three-quarter *ajouré* gallery chiseled with rococo foliage motives, the ends each with a slide surmounting a single drawer; the front fitted with a larger slide inlaid with *marqueterie* and paneled with green velvet; valanced frieze and cabriole legs rimmed in *bronze doré,* with beautiful floral appliqués at the knees. The frieze and top are superbly inlaid with scrolling stems of flowers and foliage in natural and brilliantly tinted mother of pearl, the green foliage being especially conspicuous; the *marqueterie* of the top is enhanced by the outlines of a scrolled cartouche. Stamped underneath B.V.R.B. *Height* 31 *inches; length* 38 *inches*

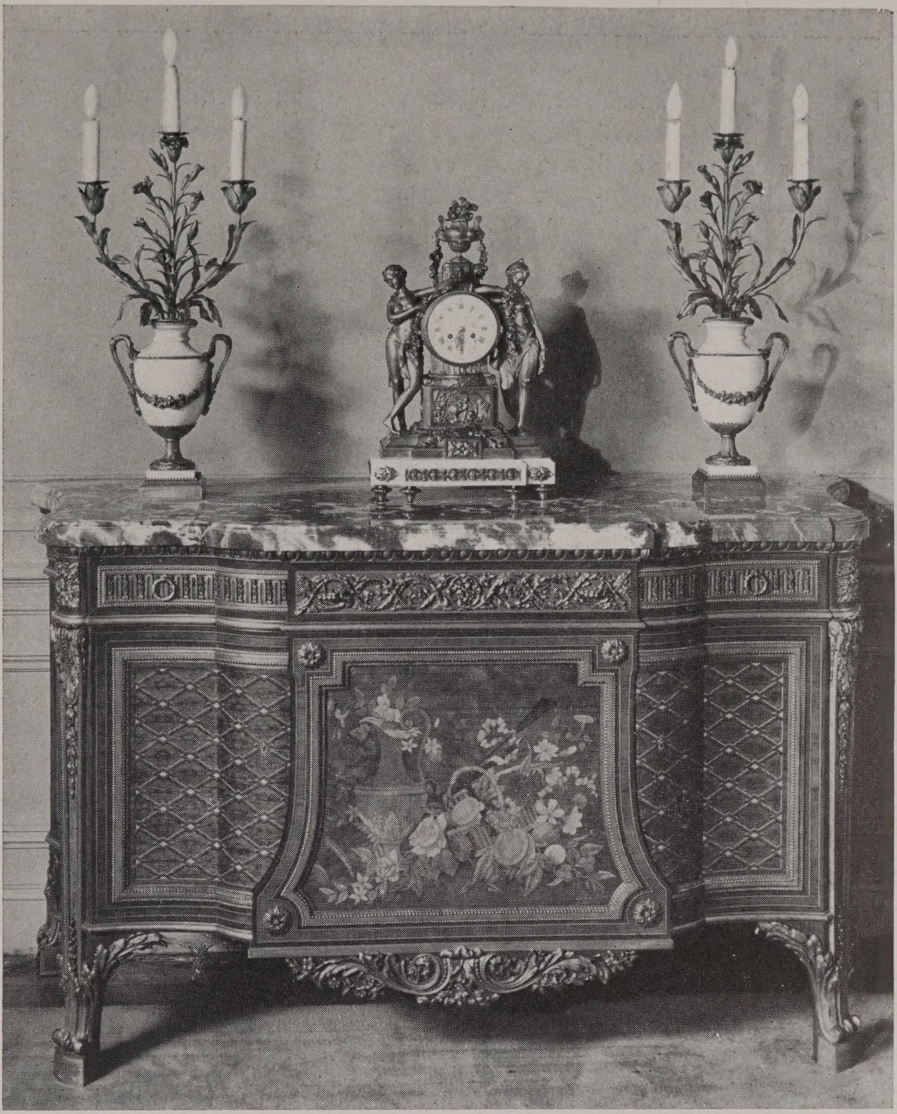
Note: This superb table is one of masterpieces of French eighteenth century furniture in America and bears the *poinçon* B.V.R.B., the stamp of an *ébéniste* so far unidentified, but which has been found on examples notable for the beauty of the *marqueterie* inlay, and executed within a period of about thirty years (1740-70). The stamp indicates that the *ébéniste* was a member of the corporation. See Salverte, *ed.* 1923, p. 41, and introduction, p. xv.

Collection of the Marquis de Juigné
From Jacques Seligmann, Paris

[See photogravure illustration]



Louis XV Tulipwood Centre Table with
Mother of Pearl Marqueterie
Mounted in Bronze Doré
By B.V.R.B., *Maître Ebéniste*



[NUMBER 1421]

CLOCK AND GIRANDOLES: NUMBERS 1438 AND 1440

1421. LOUIS XV HAREWOOD AND MARQUETERIE COMMODE
MOUNTED IN BRONZE DORÉ *Durand, Paris*
Shaped front enclosed by two doors with three drawers above, the centre panel decorated in tinted *marqueterie* with a still life composition including an ewer, fruits, flowers, etc. Richly mounted in *bronze doré; fleur de pêche* marble top. Best quality reproduction. *Height 38¾ inches; length 5 feet 3 inches*

[See illustration]

1421A. LOUIS XV HAREWOOD AND MARQUETERIE COMMODE
MOUNTED IN BRONZE DORÉ *Durand, Paris*
Companion to the preceding.

1422. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, XVIII Century

Flaring rectangular back and seat in silk-woven tapestry of the period, designed with animal subjects from La Fontaine's *Fables* in cartouches canopied and garlanded with flowers, in a dark ground; carved, molded, and fluted frames of later date.

From Sormani, Paris

[See illustration]

1423. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, XVIII Century

En suite with the preceding. Frames of later date.

From Sormani, Paris

1424. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, XVIII Century

En suite with the preceding. Frames of later date.

From Sormani, Paris

1425. PAIR LOUIS XVI CARVED AND GILDED FAUTEUILS IN AUBUSSON TAPESTRY
French, XVIII Century

En suite with the preceding. Frames of later date.

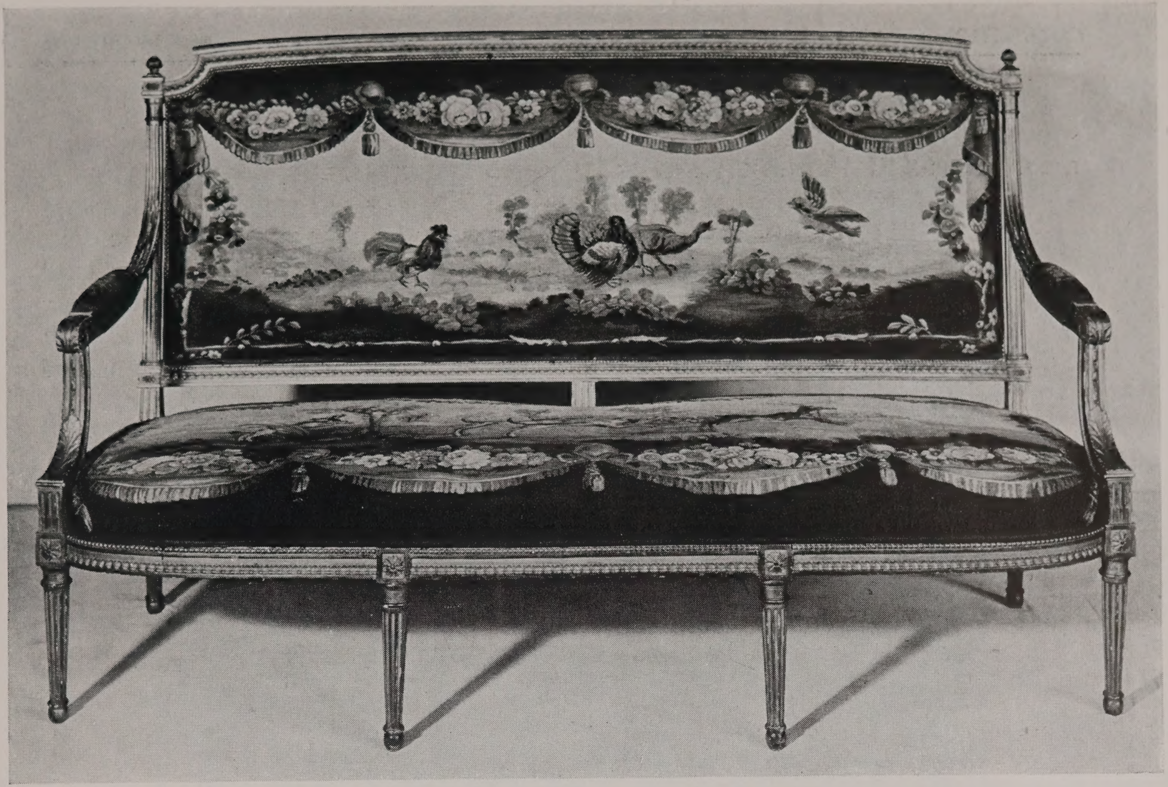
From Sormani, Paris

1426. LOUIS XVI CARVED AND GILDED CANAPE IN AUBUSSON TAPESTRY
French, XVIII Century

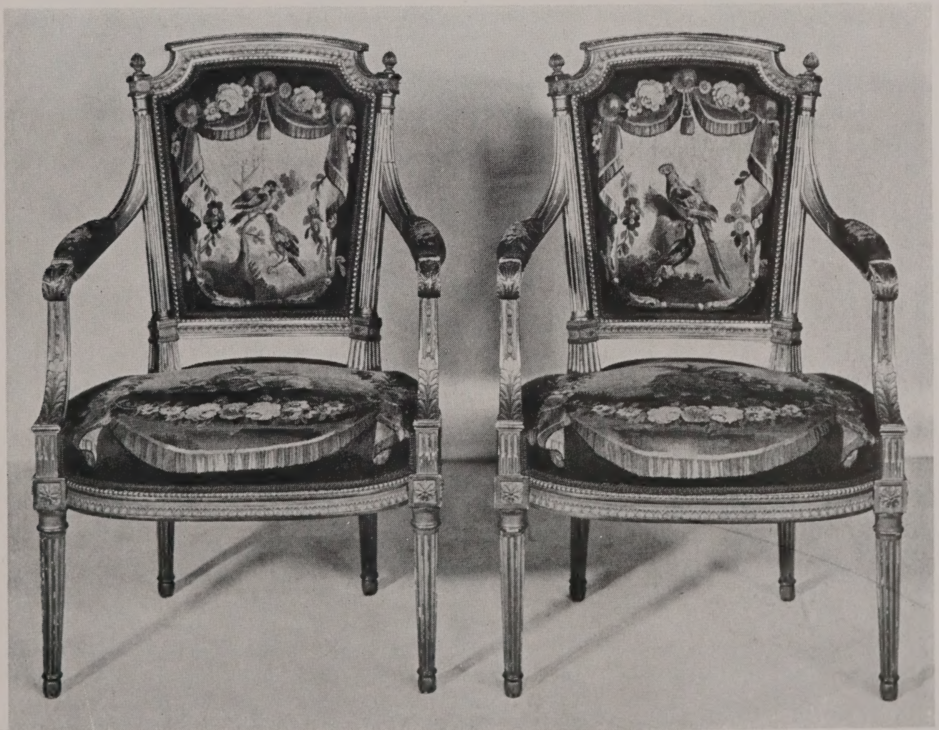
En suite with the preceding. Frames of later date. *Length* 5 *feet* 8 *inches*

From Sormani, Paris

[See illustration]



[NUMBER 1426]



[NUMBER 1422]

1427. LOUIS XVI AMARANTH AND HAREWOOD MARQUETERIE CONSOLE CABINET

René Dubois (*M.E.* 1755); *French, XVIII Century*

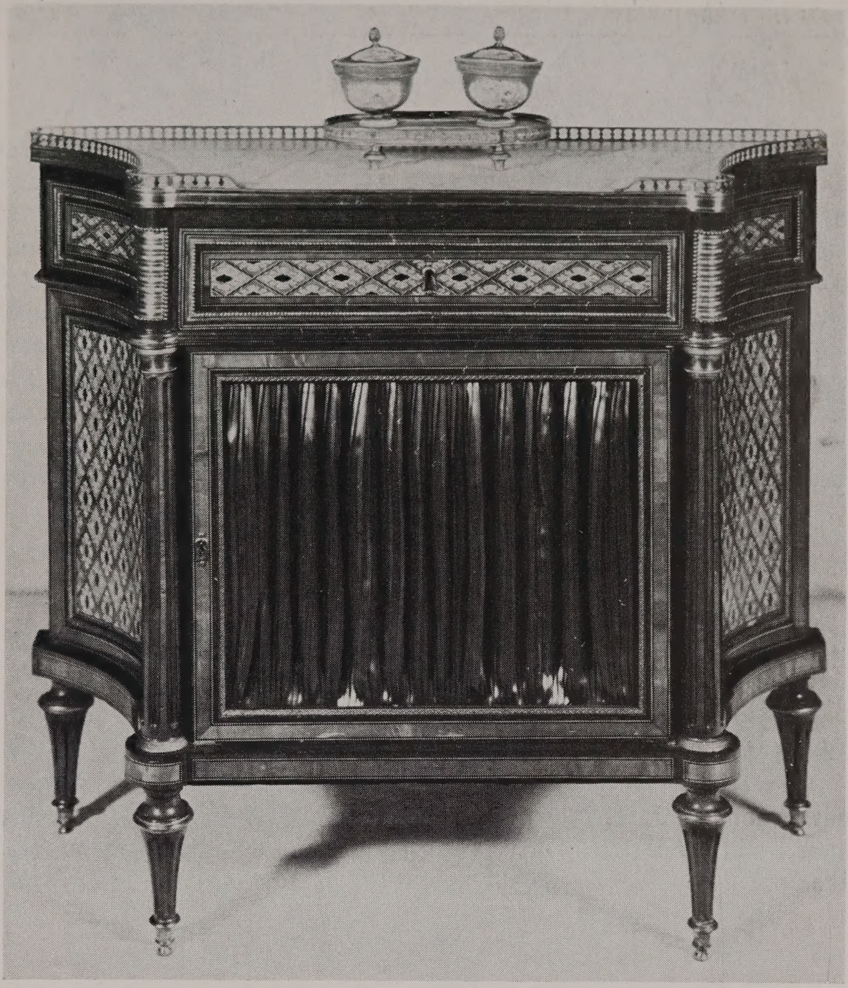
Galleried top of white tapestry marble with straight front and incurvate returns, the frieze with single long drawer enclosed by rounded stiles; below is a glazed cupboard between free-standing fluted columns on vasiform feet. The drawer, frieze, and returns are inlaid with a rosetted lattice design in light and dark woods in a harewood ground bordered with amaranth. Mounted in *bronze doré* with rims and other plain work. Stamped on right rear pilaster DUBOIS M E.

Height 35½ *inches; length* 39 *inches*

Note: René Dubois, *ébéniste* to Queen Marie Antoinette, passed master at the age of seventeen in June, 1755. He became one of the principal *ébénistes* of Paris and is represented in the Louvre and the Wallace Collection. See Salverte, *ed.* 1923, p. 98.

From Arnold Seligmann, Paris

[See illustration]



[NUMBER 1427]

LOUIS XV SÈVRES VERT POMME PORCELAIN INKSTAND
MOUNTED IN BRONZE DORÉ: NUMBER 641

1428. LOUIS XV TULIPWOOD AND HAREWOOD MARQUETERIE BUREAU À CYLINDRE

Sormani, Paris

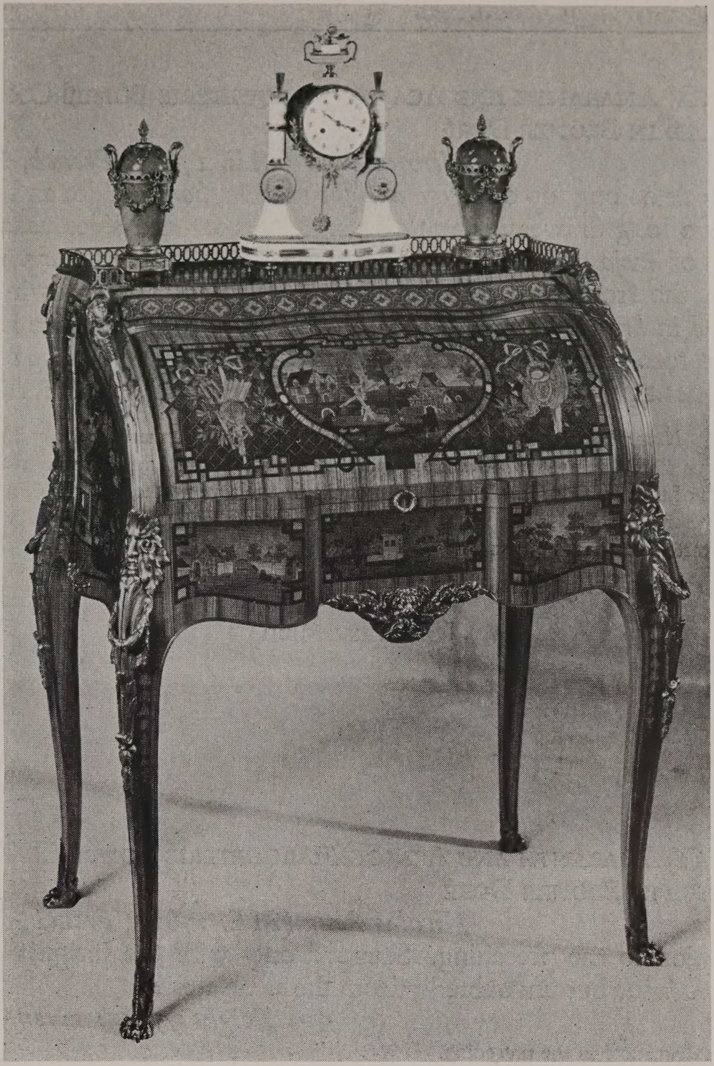
Serpentine oblong top with three-quarter *ajouré* gallery, surmounting a quarter-round cylinder opening to writing desk, fitted with small drawers and leather-covered writing slide; below is a *poudreuse* drawer; cabriole legs. Superbly inlaid, the top with urns of flowers, the cylinder with hanging trophies on a *treillage* flanking a cartouche with landscape vignette, the interior drawers with trophies and bouquets of flowers, the *poudreuse* with two urns and a trophy of musical instruments, all in panels of green harewood bordered with tulipwood. Ornamental *bronze doré* mounts. Signed on lock plate SORMANI, PARIS. A reproduction, of the finest workmanship. *Height* 39½ *inches; width* 30 *inches*

[See illustration]

1429. LOUIS XV ACAJOU OCCASIONAL TABLE, MOUNTED IN BRONZE DORÉ

Durand, Paris

Small oblong table with undershelf, one drawer, curved and tapered supports; rimmed and mounted in *bronze doré*. Fine quality reproduction, stamped F. DURAND. *Height* 28¾ *inches; width* 12½ *inches*



[NUMBER 1428]

LOUIS XVI BRONZE DORÉ AND STATUARY MARBLE
MANTEL CLOCK BY LEPAUTE: NUMBER 684

PAIR LOUIS XVI SMOKY AGATE URNS, MOUNTED IN BRONZE DORÉ
[NUMBER 685]

1430. LOUIS XV AMARANTH AND ACAJOU MARQUETERIE BOMBÉ COMMODE MOUNTED IN BRONZE DORÉ

Nicolas Petit (M.E. 1761); French, XVIII Century

Serpentine oblong top of *rouge antique* marble, *bombé* sides and valanced front with two long drawers, cabriole legs. The front and sides veneered with cartouches of *acajou,* bordered with amaranth, the sides with *marqueterie* sprays of flowers, the front with a basket of flowers filled to overflowing. Beautifully mounted in *bronze doré* with rococo panels of scrolling endive leafage, twisted handles, rococo knee appliqués, rims and sabots. Stamped above left rear pilaster N. PETIT M.E. *Height 34½ inches; length 54 inches*

Note: Nicolas Petit (1732-1791) passed master in January, 1761, and became syndic of his Guild in 1784. He worked in Paris in the rue du Faubourg Saint-Antoine at the sign of the *Nom de Jésus,* and was one of the first to take up the new classicism about 1765. He is represented in the South Kensington Museum and the Library at Versailles. See Salverte, *ed.* 1923, pp. 251-2.

From Jacques Seligmann, Paris

[See illustration]

1431. LOUIS XV AMARANTH AND ACAJOU MARQUETERIE BOMBÉ COMMODE MOUNTED IN BRONZE DORÉ

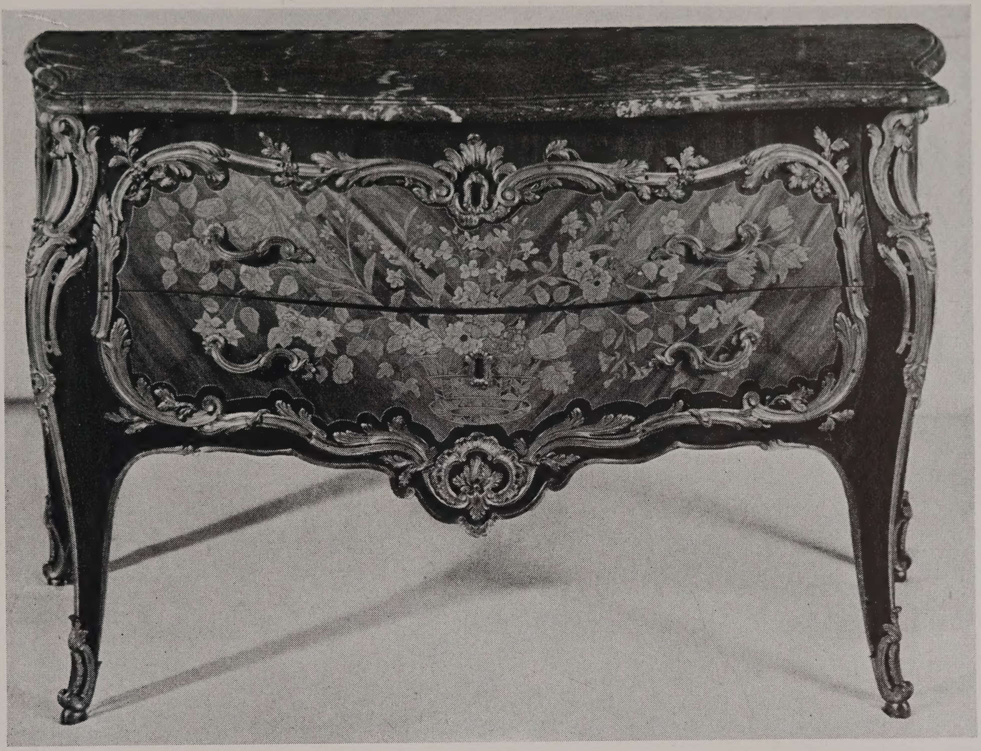
Nicolas Petit (M.E. 1761); French, XVIII Century

Companion to the preceding. Stamped only with the insignia (M.E.) of the *maître ébéniste* but undoubtedly from the same atelier.

Height 35 inches; length 55½ inches

See note to the preceding.

From Jacques Seligmann, Paris



[NUMBER 1430]

TAPESTRIES

1432. BEAUVAIS SILK-WOVEN TAPESTRY, BY NICOLAS BESNIER AND J. B. OUDRY *Circa* 1750

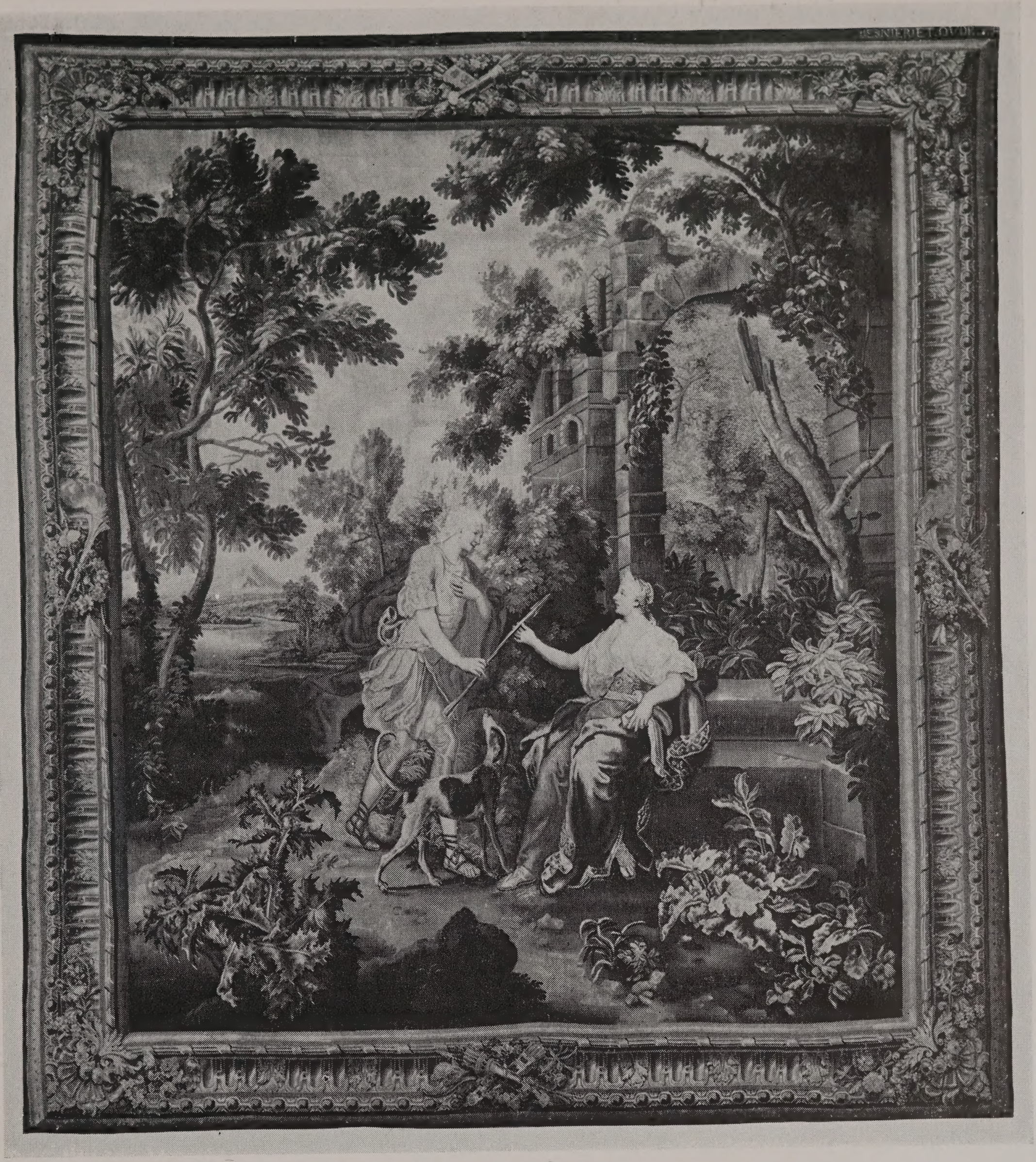
CEPHALUS AND PROCRIS. The nymph in loose white bodice and rose skirt, with blue cloak, is seated on a stone bench before a ruin partly veiled by trees and undergrowth, in the foreground of a wooded landscape with view of a winding river at the left. The hunter, wearing yellow corselet with scarlet draperies, attended by his hound, is handing an arrow to the nymph. Shaded gold and red framed border, with flutings and acanthus leaves; at the corners are garlanded shell cartouches and, at the centres of the sides garlanded crossed-quivers, arrows, and torches. Woven in the finest wools in rich colors, with highlights of silk. Signed in upper right selvage BESNIER. ET OVDRY. A. D.

Height 10 *feet* 3 *inches; width* 9 *feet*

Note: Nicolas Besnier became director of the Manufacture de Beauvais in 1734, at the time when the famous painter Jean Baptiste Oudry exercised general supervision over the atelier. It was under their joint direction between 1734 and 1753 that the manufactory attained its greatest prosperity and its greatest reputation abroad.

Collection of N. Vivien, Esq., Belgrave Square, London
From Jacques Seligmann, Paris

[See illustration]


BESNIER ET OVDRY

[NUMBER 1432]

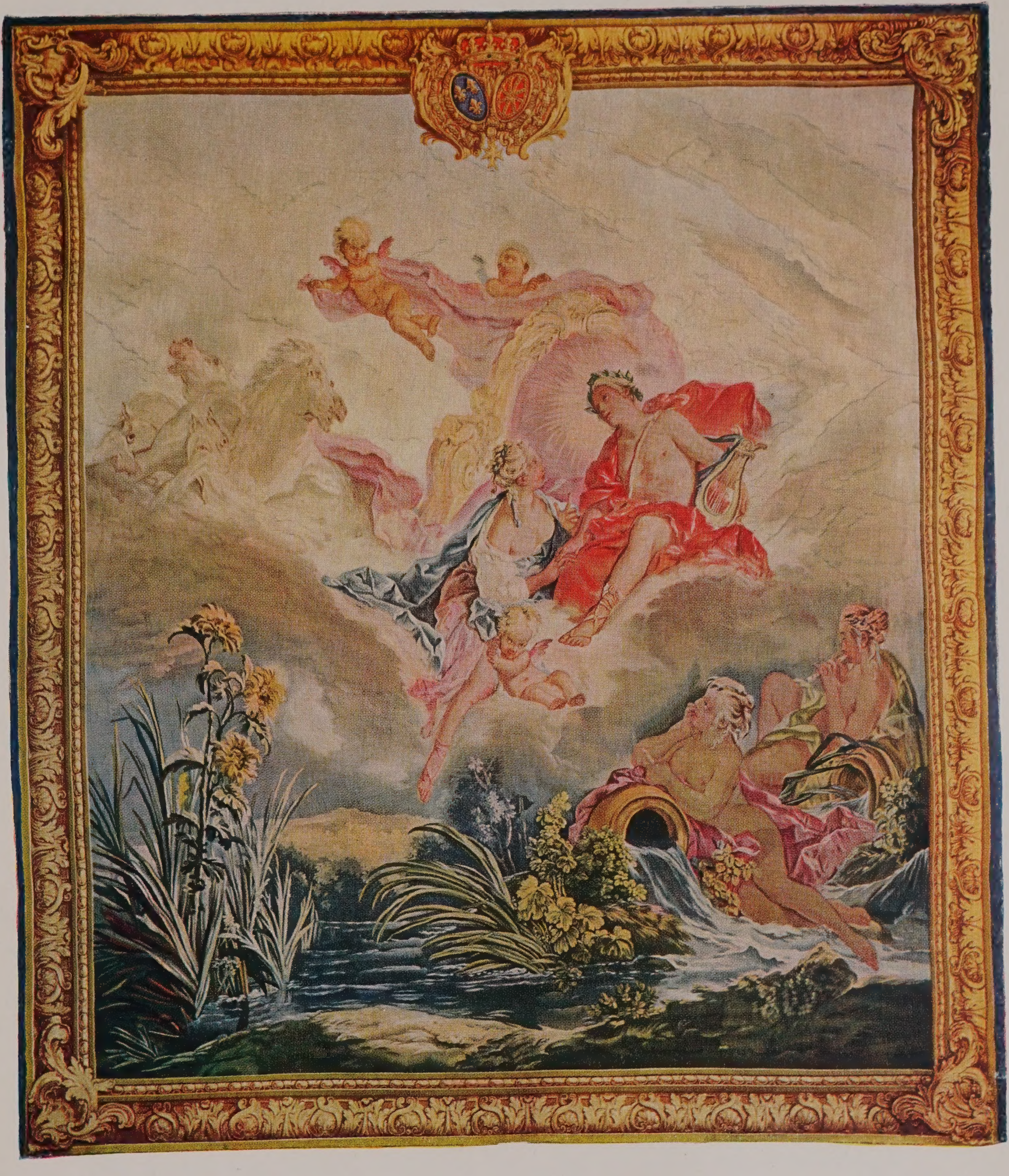
1433. BEAUVAIS TAPESTRY BY CHARRON, AFTER FRANÇOIS BOUCHER *Circa* 1760
APOLLO AND CLYTIA, OR, LE LEVER DU SOLEIL. The laureated god, nude and loosely wrapped in a scarlet cloak and holding a lyre, is seated on a cloud talking to Clytia, who wears a blue scarf and mauve robe, a cupid clinging to her knee; behind them other amors are busied around the chariot of the Sun, which is drawn by four white horses. Below in the foreground are two nude river nymphs with flutes, reclining against overturned barrels from which water flows into a brook with reeds and green undergrowth. Frame border of leafage and shell motives *en camaïeu* in fawn and Venetian red; at upper centre a cartouche with the arms of France and Navarre surmounted by a crown. Selvage with initials A C C. Woven in the finest wools enriched with silk.

Height 12 *feet* 4 *inches; width* 10 *feet* 7 *inches*

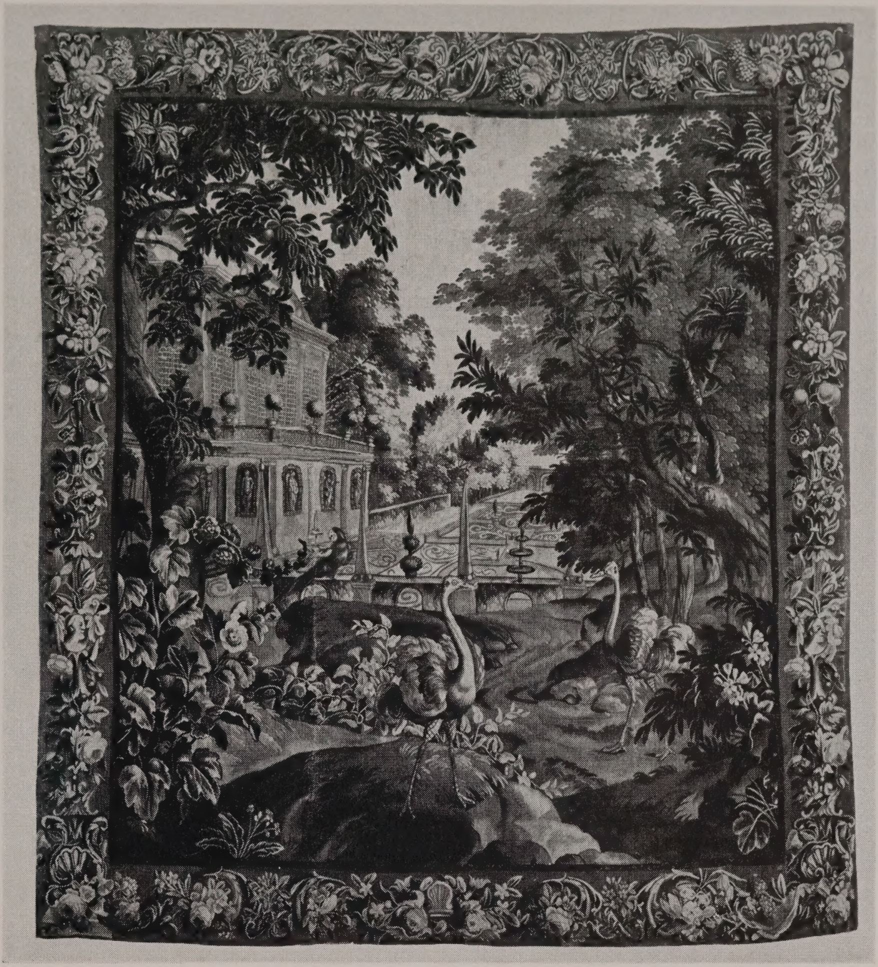
Note: This superb tapestry is one of the famous series called *Les Amours des Dieux,* executed at Beauvais after the cartoons by François Boucher, under the direction of André Charlemagne Charron, who was director of the manufactory, 1753-80, and whose initials appear thereon.

Collection of the Comtesse de Veauce, Paris
From Jacques Seligmann, Paris
Illustrated in Jules Badin, *La Manufacture de Tapisseries de Beauvais,* 1909

[See color plate]



Louis XV Beauvais Tapestry, *circa* 1760
By Charron after Boucher
Apollo and Clytia or *Le Lever de Soleil*



[NUMBER 1434]

1434. **Brussels Garden Tapestry** *Circa* 1700

Depicting a Renaissance mansion at the left before a formal garden bordered with obelisks, formal shrubs, etc. in the Italian style, the pavilion with statuary in niches; in the foreground, two ostriches and a crimson macaw perched on the balustrade, tall trees at left and right, one bearing apples. Tan border woven with a continuous garland of flowers, fruit, and foliage in colors including a lively Venetian red, supported in the upper and lower borders upon leaf scrollings. Small repairs. *Height 8 feet 2 inches; width 7 feet 2 inches*

Collection of Mrs O. H. P. Belmont, New York, 1928

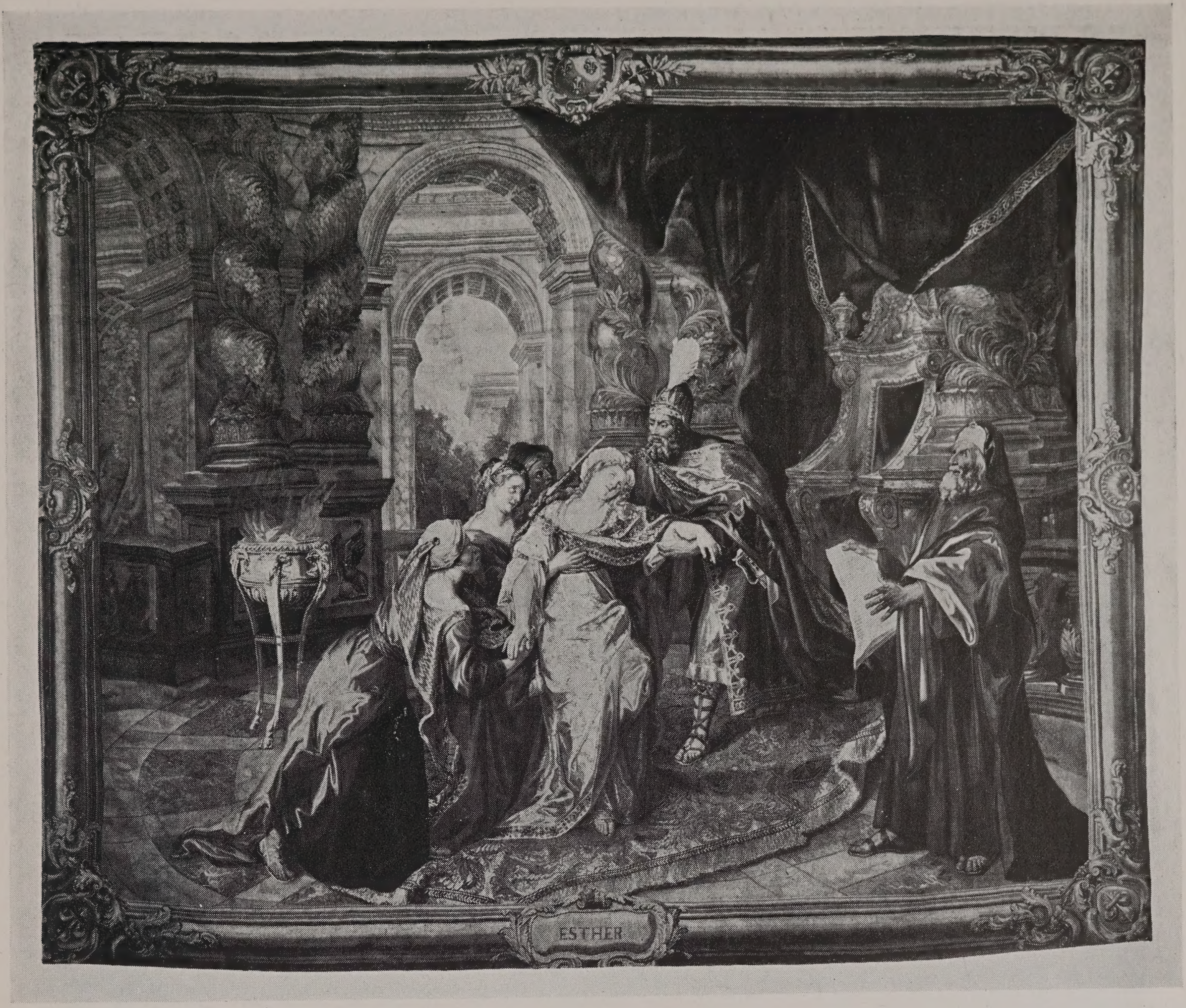
[See illustration]

1435. GOBELINS TAPESTRY, BY JACQUES NEILSON *Circa* 1770
L'EVANOUISSEMENT D'ESTHER. Interior of a marble palace, with spiraled baroque columns flanking a round-arched portico; at the left is a tripod-brazier, at the right a sculptured marble throne beneath a greenish blue drapery. King Ahasuerus, crowned and robed in a rose crimson cloak, has risen from the throne to support the swooning figure of Esther, who is upheld by three attendants; at the extreme right, holding a parchment, stands a bearded councillor in crimson robe. Old gold frame border with cartouches at the borders enclosing *fleurs de lis;* at the centre of the lower border, a cartouche inscribed ESTHER. Signed at lower right, under border, NEILSON. *Height* 13 *feet* 7 *inches; length* 16 *feet* 7 *inches*

> *Note: L'Evanouissement d'Esther* is one of a series of seven tapestries depicting the *Story of Esther,* for which the first cartoons were made by Jean François de Troy in 1737; the present version differs somewhat both as to subject and border from that illustrated in Fenaille (IV, pl. opp. p. 24); the border is actually the revised border designed by Jacques in 1760 (Fenaille IV, p. 8). The present tapestry, which has apparently been slightly reduced in size, has the signature of the *chef d'atelier* Jacques Neilson (1749-88) on the selvage at lower right under the border.

From Seligmann, Paris

[See illustration]



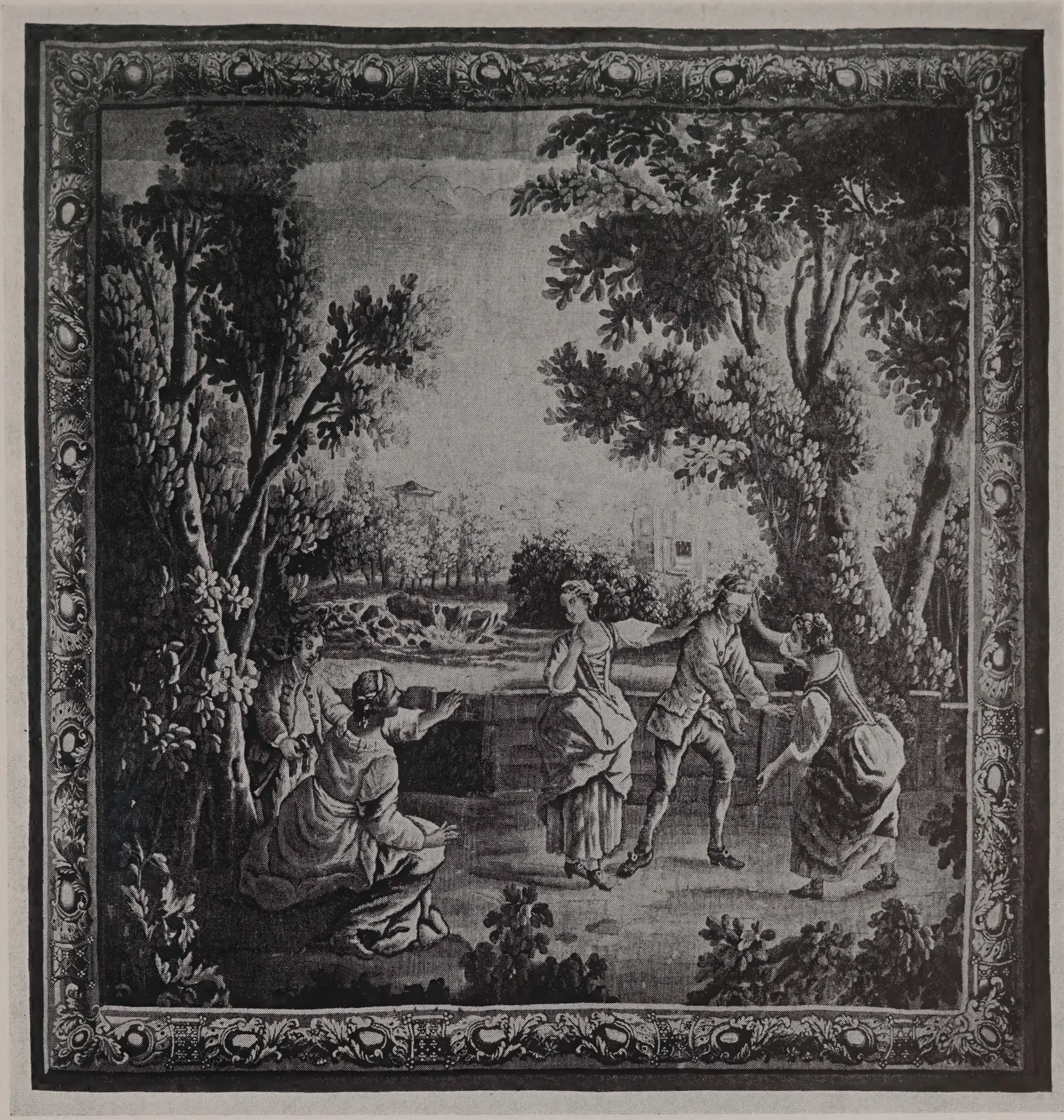
[NUMBER 1435]

1436. LOUIS XV AUBUSSON TAPESTRY *XVIII Century*
LE JEU DE COLIN-MAILLARD. A group of youths and maidens in the country, playing blind man's buff, garbed in scarlet, blue, and yellow. One blindfolded youth is being teased by two girls whom he endeavors to catch, while another couple look on. Frame woven with rocaille leaf, flower, and lattice ornament in the colors of the composition. Some repairs.

Height 7 *feet* 4 *inches; width* 6 *feet* 11 *inches*

Collection Emile Jellinek-Mercedes, New York, 1926

[See illustration]



[NUMBER 1436]

FRENCH FURNITURE AND DECORATIONS

[CONCLUDED]

1437. Pair Bronze Doré and Statuary Marble Girandoles *Louis XVI Style*
Ovoid vase of white marble, on square base, having four gilded bronze cornucopia-shaped arms; wired for electricity. *Height* 18 *inches*

1438. Louis XVI Bronze Doré and Statuary Marble Clock, after Falconet *Crosnier, Paris*
Composed of figures of two nymphs standing at either side of a flower-garlanded column which holds the movement; on oblong base of ivory white marble. *Height* 22¼ *inches*

[See illustration on page 521]

1439. Louis XVI Bronze Doré and Statuary Marble Clock Garniture *Baullier, Paris*
Comprising a *bronze doré* fluted column inset with drum clock surmounted by a festooned urn and flanked by two semi-draped nymphs, on marble base with rosetted guilloche molding; and pair of three-light candelabra springing from festooned tripod urns, on trilateral marble and *bronze doré* plinths. Nineteenth century. *Height of clock* 22½ *inches; of candelabra* 20½ *inches*

[See illustration of clock facing page 508]

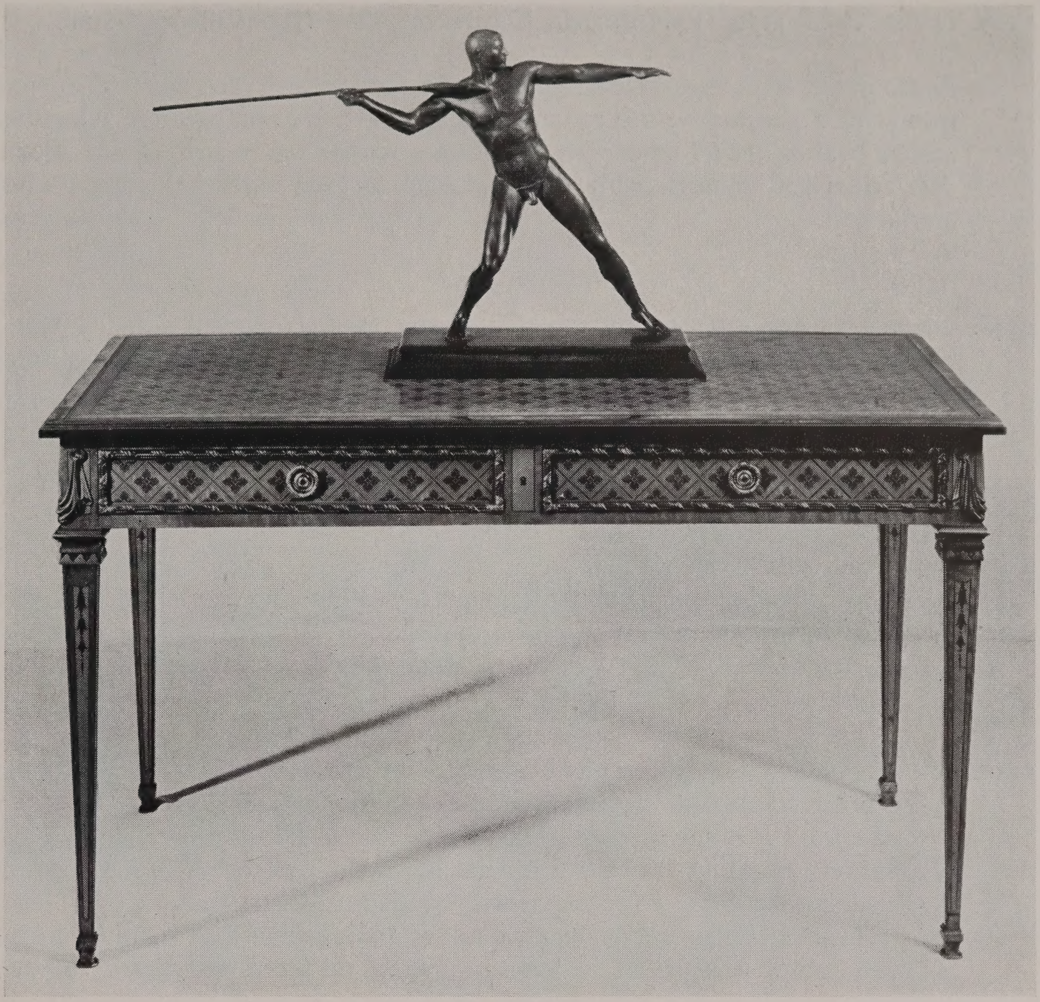
1440. Pair Bronze Doré and Statuary Marble Girandoles *Louis XVI Style*
Two-handled ovoid vase of ivory white marble, from which emerges a cluster of leaves and flowers; wired for three lights. *Height* 27 *inches*

[See illustration on page 521]

1441. Louis XVI Acajou Tricoteuse, Mounted in Bronze Doré *Durand, Paris*
Small oblong tray-top table, one side of which is hinged; supported on slender uprights with interlaced stretcher; with gilded bronze rims, moldings, and ornaments. Finely made copy of the *tricoteuse* in the Louvre, made by Riesener for Marie Antoinette. Stamped F. DURAND FILS. *Height* 31¼ *inches; length* 23 *inches*

1442. Pair Louis XVI Carved Walnut and Rose Silk Damask Fauteuils *French, XVIII Century*
Fan-shaped molded back, open arms with armpads on incurvate stop-fluted supports; round fluted and tapering legs. Back, seat, and armpads in rose striped silk damask.

1443. Pair Louis XVI Carved Walnut and Rose Silk Damask Fauteuils *French, XVIII Century*
Similar to the preceding.



[NUMBER 1444]

BRONZE 'SPEAR THROWER' BY MANSHIP: NUMBER 906

1444. LOUIS XVI SATINWOOD MARQUETERIE WRITING TABLE MOUNTED IN BRONZE DORÉ *Durand, Paris*

Oblong top decorated with a fleurette and trellis design in tinted *marqueterie* in a ground of yellow satinwood and framed in a gilded bronze molding. The frieze, similarly decorated, contains two drawers and a pull-out shelf at either end; on square tapered legs with *bronze doré* mounts. Beautifully made reproduction. *Height 30¼ inches; length 50 inches*

[See illustration]

1445. LOUIS XVI ACAJOU PARQUETERIE COMMODE, MOUNTED IN BRONZ DORÉ
Durand, Paris
Rectangular, with break front, enclosed by one drawer; decorated with light wood trellis *marqueterie* in a ground of kingwood and embellished with a gilded bronze oval *bas relief* medallion enclosing a female figure symbolizing Music. The frieze and returns richly mounted; top covered with dark-veined white marble top. *Height* 37½ *inches; length* 48 *inches*

1446. LOUIS XVI ACAJOU PARQUETERIE COMMODE, MOUNTED IN BRONZE DORÉ
Durand, Paris
Companion to the preceding.

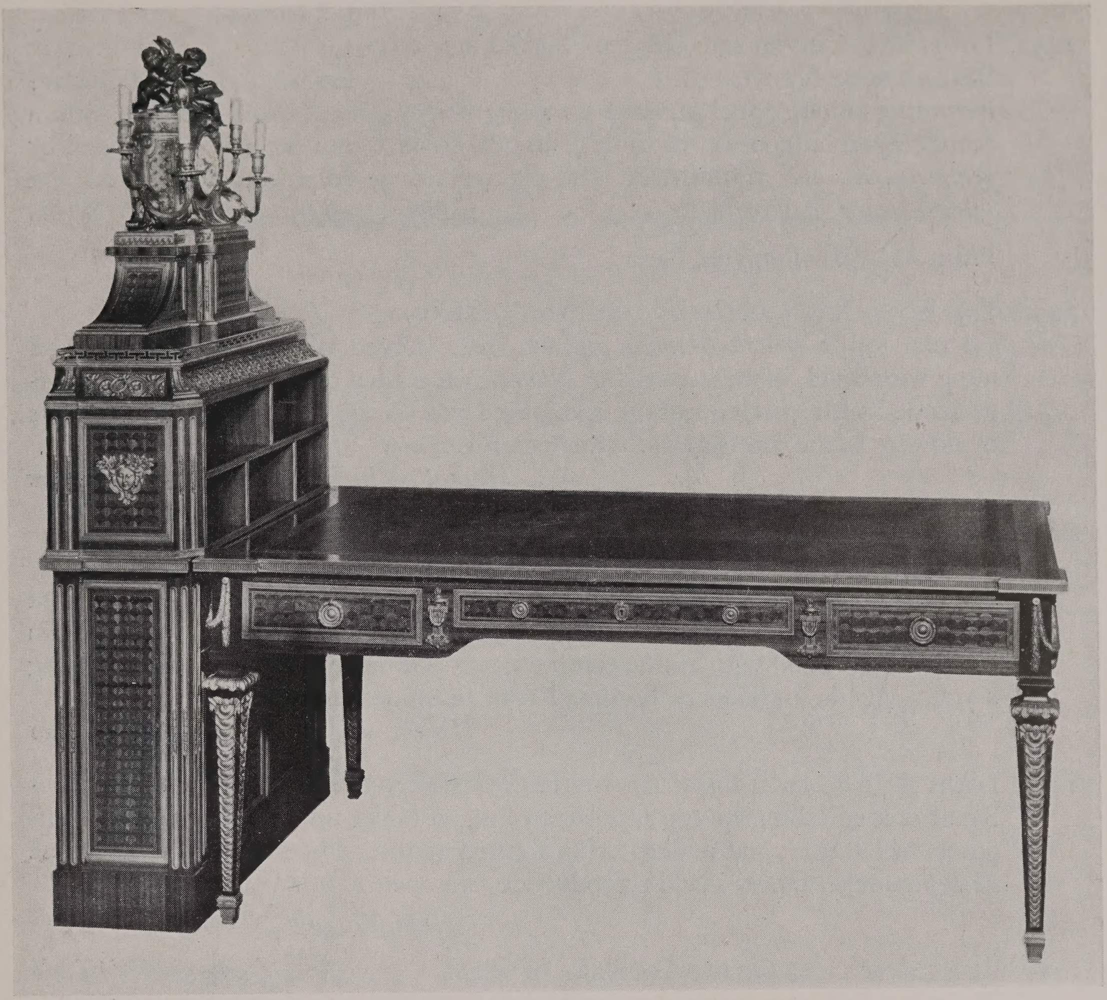
1447. LOUIS XVI TULIPWOOD MARQUETERIE DEMI-LUNE COMMODE
French, XVIII Century
Semi-oval top of *rouge de Flandre* marble, front with convex small drawer and cupboard flanked by side cupboards; plain round tapering legs. Veneered with panels of tulipwood with a *marqueterie* basket of flowers and two garlanded hanging trophies. *Height* 32½ *inches; width* 25½ *inches*

1448. LOUIS XVI GRAND BUREAU WITH CARTONNIER AND PENDULE *Sormani, Paris*
Large writing table with three drawers at either side; on square tapered supports; in *acajou* with *parqueterie* panels, richly mounted in gilded bronze, in the style of Riesener. Standing at one end is a cabinet with open shelves surmounted by a gilded bronze clock with movement by *Alard, Paris,* flanked by foliated sconces for two electric lights. Finely made reproduction of the Chantilly bureau. Stamped SORMANI, PARIS on the lock. *Height* 6 *feet* 2 *inches; length* 7 *feet*

[See illustration]

1449. PAIR BRONZE AND BRONZE DORÉ CANDELABRA, AFTER FALCONET
Louis XVI Style
Formed as blacked bronze figures of two nymphs supporting between them a gilded bronze cluster of branches for four electric lights and standing on grapevine swag statuary marble plinth. Surmounting carved and *laqué* white, gray, and gold wood pedestal. *Height of candelabra* 52 *inches; of pedestal* 46 *inches*

1450. PAIR BRONZE AND BRONZE DORÉ CANDELABRA, AFTER FALCONET
Louis XVI Style
Companions to the preceding.



[NUMBER 1448]

1451. LOUIS XIV CARVED AND GILDED FIRE SCREEN WITH BÉRAINESQUE NEEDLEPOINT *French, Late XVII Century*
Mounting oblong panel of fine *petit* and *gros point* needlework designed with a female figure allegorical of Spring, among flowers, in a pergola surrounded by *grotesqueries* and *chinoiseries,* also figures riding dolphins, etc. Carved and gilded frame of later date. *Height* 45 *inches; width* 29 *inches*

From Arnold Seligmann, Paris

1452. PAIR LOUIS XVI CARVED AND GILDED GUÉRIDONS
Circular top in *brèche blanche* marble, frieze carved with acanthus leaves and hung with eight pendent swags of flowers; on reeded tapering quiver-form legs garlanded with spiraled leafage and joined by a scrolled X-stretcher, with a vase of flowers at the intersection. Nineteenth century.
Height 29 *inches; diameter* 15½ *inches*

1453. LOUIS XVI LAQUÉ AND PARCEL-GILDED CHEVAL SCREEN IN AUBUSSON TAPESTRY *French, XVIII Century*
Square screen *laqué* celadon, with a beautiful rosetted guilloche carving picked out in gilding, the flaring trestle supports with gilded scale pattern; mounted in celadon velvet and with a nineteenth century Aubusson tapestry panel depicting a young girl in a cartouche bordered with festooned urns and trophies.
Height 40½ *inches; width* 26 *inches*

1454. LOUIS XVI ACAJOU LISEUSE WITH LACQUER PANELS *Durand, Paris*
Small oblong table, the top fitted with hinged tablet on strut, for reading purposes; has drawer, and undershelf of figured marble; embellished with Japanese *nashiji* panels. Finely made reproduction, stamped F. DURAND FILS.
Height 30¾ *inches; width* 21 *inches*

1455. PAIR CARVED AND GILDED CORNER CONSOLES *Louis XVI Style*
The curved frieze supported on a gondoled upright carved with a band of guilloche and festooned with swags of flowers; blue-mottled yellow marble top.
Height 32¾ *inches; width* 23 *inches*
From Pihouée, Paris

1456. PAIR CARVED AND GILDED CONSOLES *Louis XVI Style*
Half-round salon console, the richly carved *ajouré* frieze supported on gondoled uprights with incurvate stretchers, embellished with festoons and baskets of flowers. *Brèche d'Aleppo* marble top. *Height* 34½ *inches; length* 59 *inches*
From Delmas, Paris

[END OF SALE]

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